ENGRAVINGS FROM Landseer

ENGRAVINGS FROM LANDSEER

REPRODUCED IN HELIOTYPE

WITH

A SKETCH OF THE LIFE AND WORKS OF

THE ARTIST

BOSTON
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SIR EDWIN LANDSEER.

BORN 1802. DIED OCTOBER 1, 1873.

MOURN, all dumb things, for whom his skill found voice,
Knitting 'twixt them and us undreamt-of ties,
Till men could in their voiceless joy rejoice,
And read the sorrow in their silent eyes.

O Sovereign Power, for whom, like other kings,
Old life's surcease joins hands with new life's start,
Till with the herald, staff in grave that flings,
We cry, "Queen Art is dead: long live Queen Art!"

Her rule, that once reached heaven, from that high sphere
Had fallen down and down: the rainbow wings,
That bore her once where angels carol clear,
Grew clogged and foul with stain of earthly things.

But, hurled from heaven, her earthly empery
Reached far and wide, from where the still lagoon
Mirrors the lovely City of the Sea,
By light of golden sun or silver moon:

To where fair Florence, in her crown of towers,
Smiles with the beauty of a royal bride;
Or where Queen Rome displays great MICHAEL'S powers,
Worthy of Roman fame and papal pride;

Or where, through level of the Lombard plain,
The guided streams spread fatness, and, from far,
White cities, girt with seas of greening grain,
Gleam o'er the mounds that the great river bar;

Or where the blink of the Low Country sun
Against the marsh-mist scarcely holds its own;
And boors make revel among smoke-wreaths dun,
And slow canals skirt polders osier-grown.

Alike in lands where all was fair and bright,
And lands where all was dim and dull of show,
Queen Art found realms to own her sovereign might,
Subjects their tribute at her feet to throw;

Till even upon this our little isle,
That looms so large in light of various fames,
The fair Queen deigned at last, though late, to smile,
And dubbed her knights; a few, but glorious names:—

Hogarth and Reynolds, Gainsborough, and those
Less, and less only, than those peerless three,
Who with them caught our manners as they rose,
And their time mirrored for all times to be;

And Wilkie, who to Dutch Art's faithful truth
Added a gentler grace, in purer themes;
And Turner, who made poet's fancy sooth,
And coupled widest truth with wildest dreams;

And last, not least, him whose death we deplore;
A name writ large upon Art's lieger-roll,
As any of the mightiest gone before
Who, first of painters, gave dumb things a soul,—

And made men feel the links that hold men bound
In love and joy and grief with those dumb things,
Till hidden depths of sympathy were found,
Where human kindness flowed from secret springs.

He sought the shieling of the shepherd dead.
Beside whose bier nor man nor woman weeps;
Only the colly lays his faithful head
Upon the coffin where his master sleeps.

Up with St. Bernard's searchers of the snow,
The good monks' good dogs, in the drifts was he;
Or where the wild white horses foaming go,
With brave Newfoundland saving life from sea;

Or where the lordly bloodhound, with pricked ear
And scent suspicious, watches for his lord,
At the locked door, from whose sill, trickling clear,
The blood bespeaks surprise and treacherous sword;

The lesson teaching still of love and trust
In dogs' true service that pleads strong, though mute:
Or with bright humor piercing the thin crust
That hides the common germs in man and brute;

Showing us Jack in Office, proud of place,
Or full-wigged Sapience, laying down the law,
Or High Life's dainty and disdainful face,
Or Low Life, big of jowl, and broad of jaw;

Or sending through the townsman's stagnant vein
The quickening mountain-air, unbreathed of men,
Where from the ling the moorcock whirs amain,
Startling the antlered monarch of the glen;

Or where by mountain tarn, when evening's light
Lies limpid on the edges of the hill,
The hunted red-deer, panting from his flight,
Seeks sanctuary serene and safe and still;

Or where, o'er the untrodden waste of snow,
Great stag's great shadow on the moonlight falls,
As, 'neath star-studded skies with frost aglow,
Rival on rival shrill in challenge calls.

How many a weary pacer of the street,
In city pent, has paused these scenes to scan,
And drunk the heather's fragrance round his feet,
In draughts wherewith wild Nature strengthens man!

His art has been sound teacher to his age;
Whether of sympathy 'twixt man and brute,
Or lessons drawn from Nature's wholesome page,
And pleasure that in truth has deepest root.

Few have lived happier, busier lives than he,
Whose art, plied with delight, delight still gave;
And, if at last a cloud fell o'er his glee,
It hung not long between him and the grave.

Our best-known name in art has passed away;
Of gifts, though bounded, truest, most his own;
Who did such work as none of earlier day,
And shall by that to latest days be known.

And, as the artist wrought, so lived the man:
Humorous, joyous, genial of mood,
With love that took all live things in its span,
And, without effort, all things to it wooed.

Whatever growth of art may grace our time,
His still shall hold its place apart, alone.
Others as high by other roads may climb:
None can be widelier loved, or worthier known.

From "Punch."

SIR EDWIN LANDSEER, R.A.

CHAPTER I.

ORIGIN AND PARENTAGE.

SO much of the family history of this artist as it is needful to repeat, or the reader will care to learn, may be briefly told; and begins with his grandfather, who was a jeweller settled in London, where his father, John Landseer, was born in 1761; or, according to another and generally excellent authority, that event took place in Lincoln, eighteen years later. The grandfather was on intimate terms with Peter Romilly, father of the eminent lawyer and politician Sir Samuel Romilly. Peter Romilly was descended from a distinguished French family, the first of whom to become known in this country settled near London, after the revocation of the Edict of Nantes, and acquired a fortune by the business of a wax-bleacher. This Peter was a jeweller of note and wealth in the English metropolis; and it is probable that common interest in a craft which is so closely allied to art had much to do with the directing the minds of John, and consequently those of his family, to design. It is certain, that, in the early life of Sir Samuel Romilly, he gave considerable attention to painting, and its sister studies, architecture and anatomy, as applied to the arts. According to his biographer, the future lawyer attended the lectures by Dr. William Hunter and James Barry, on these subjects, at the Royal Academy; and doubtless those also, which, as we shall presently see, John Landseer his friend — for the affection of the fathers was continued with the sons — delivered with noteworthy effect at the Royal Institution. These discourses of John Landseer's as printed and published at a later date, and entitled "Lectures on the Art of Engraving," 1807, still supply the body of that which is one of the best text-books in our language, on the principles and practice of the art in question

How John Landseer became an engraver, may not be difficult to understand, when

we recollect that the art which he so fortunately illustrated in precept and practice, in theory and production, was, for modern use at least, first exercised, if not invented, by a jeweller and goldsmith; and that most of the early European artists in gold and jewelry not only designed in their proper crafts, but, for the service of the printing-press, incised silver and copper plates with the graver and needle. From Holbein to Stothard, before and since their days, some of the greatest artists have applied their genius to the designing of jewelry. As etchers, or autographic artists on plates of metal, both John Landseer and his son Edwin distinguished themselves. The etchings of our chief subject are among his least known yet most admirable works. Another son of John Landseer, Thomas, senior to Edwin, is one of the most eminent engravers of this age; to him, even more than to the father of this pair of artists, we owe most of the beautiful transcripts into black and white of Sir Edwin's pictures in color, and the universality of his fame in the civilized world.

Observing the ability of his son John, Landseer the jeweller obtained for him the assistance of one of the best instructors of that period, in the person of William Byrne, a landscape-engraver of note, who had been engaged with Hearne in the production of "The Antiquities of Great Britain," and singly in many topographical works, such as "Views of the Lakes of Cumberland," &c., and "Italian Scenery." Sea-pieces after Vernet, landscapes by Both, Claude Lorraine, Turner, in "Britannia Depicta," and a fine "View of Niagara" by Wilson, occupied this venerable artist, who was one of the ablest in his profession, and a pupil of Aliamet and Wille, as Hearne, his partner in "The Antiquities of Great Britain," had been a pupil of William Woollett. It is interesting to trace what may be called the technical descent of these artists. Thus Aliamet was a pupil of J. P. Le Bas, who studied under Nicholas Tardieu, who learnt his art from Le Pautre and Jean Audran. The master of the last was his uncle Gerard of the same name; who, again, was instructed by his own father Claude, and his uncle Charles Audran, all of them men in the foremost ranks of the engravers. Charles, the first of the great family of "*graveurs*" of the name of Audran, formed his style upon that of Cornelius Bloemaert, a member of another famous line of artists on metal, well known by his superb plate of Guercino's "St. Peter raising Tabitha from the Dead," and transcripts of Raphael's, Titian's, Parmigiano's, and his own father's (Abraham Bloemaert's) pictures. Now, to trace the stream of skill a little farther, and, it must be admitted, to find it getting shallow at this point, Cornelius Bloemaert's master was Crispin de Pass, the younger about whom centres the third family of engravers to whom we have occasion to refer in this long line of tutorage. This De Pass had a brother William, who came to England, as also did a third brother, Simon, the reproducer of so many "Vandykes" and "Vansomers." Crispin de Pass the younger studied his craft under his father, Crispin the elder, who had for a master Theo-

dore Cuerenhert; beyond whom, as he was born in 1522, it is needless to carry our recollections, or trace the art genealogy of the instructor of John Landseer, who, almost three hundred years after the line is first brought into sight here, instructed his sons Edwin, Charles, and Thomas.

William Byrne was one of those stout "out-siders" of the Royal Academy, who, with Woollett, Schiavonetti, Sharp, Hall, and Strange, refused to place their names as candidates for the half-honors of the associateship to that body, so long as the upper grade of academicianship in full was denied to their profession. Some of the more eminent of living English engravers, among whose names that of Mr. John Pye is eminent, have held themselves aloof from the academical body, on this as well as on other accounts. This exclusion of engravers from their full professional honors had, as we shall see, great results on the career of John Landseer the engraver; and the law by which it was effected has only within the last seven years been modified by the admission without reserve of Mr. S. Cousins to the academicianship, after he, with Mr. Doo, had passed through a sort of purgatory of exclusion in the anomalous grade of the academician-engravers, which seems to have been instituted in order to draw the line sharply between members of their profession, and those artists who practised painting, sculpture, and architecture. This line was drawn with such emphasis, that Bartolozzi was elected, not as an engraver, but as a painter, he having painted a picture for the purpose of evading the academical law. Byrne, like his pupil John Landseer, was earnest in charitable works for his fellow-artists; thus, we find his name as one of the directors of the Society of Engravers for the benefit of poor professors of the art, their widows and orphans. John Landseer was one of the founder-members of the Artists' Fund, and associated therein with the Schiavonettis, Raimbach, Heath, and others; to whom, as painters, Mulready, Mr. Linnell, and several artists of good standing, were joined. Mr. John Pye was among the most active members of this society, its ablest expositor, and practically its founder.

No artist among Englishmen, not even Turner, Stothard, Wilkie, or Hogarth himself, owed so much of his popular honors to engraving as Edwin Landseer. In Mr. Thomas Landseer's hands, and by means of those of other skilful engravers, the pictures of the great animal-painter obtained a popularity which would otherwise be impossible of attainment; and it may be said, with but little strain on the terms, that the engravers have abundantly repaid his son for the generous devotion of John Landseer to their art. Not only was the popularity of Sir Edwin extended immensely by engravings, but the greater part of his fortune accrued by means of copyrights and the sale of prints.

Having got over the early difficulties of his profession, the first works of John Landseer were vignettes after De Loutherbourg's striking landscapes; intended, says the author of an excellent article in "The Literary Gazette," to which we are indebted for some of the

facts of this biography of the engraver, for the "Bible" of Macklin, the once "great" publisher. These works were produced in the middle of the great contest between Alderman Boydell and Macklin, for the employment of the ablest artists to paint for their respective ventures in engraving. The "Shakspeare" of the former enthusiastic speculator is the best known of these. To him, indirectly, we owe the establishment of the recently defunct British Institution, and all the knowledge of ancient and modern art which it diffused in this country during more than sixty years.

One of the great efforts made by Boydell towards the establishing of his large and very bold venture took effect in securing for it the countenance and aid of Sir Joshua Reynolds, who was then considered not only the ablest portrait-painter of that day, as he undoubtedly was, but also most acceptable to a very large portion of the public as a painter of historical and fancy subjects on canvases of large dimensions, and executed for considerable sums of money. As to the last, it is not too much to state that the money was thrown away, and that it would have been better for Reynolds's reputation if he had restricted himself to that kind of art wherein he was a master of the first grade. It is said that a bank-note for fifty pounds slipped into the hands of Sir Joshua had much to do with arousing him from the apathy with which he was supposed to regard the schemes of Boydell. This statement may be believed by those who choose, not by us. Nevertheless Reynolds did paint several pictures for Boydell, and among these the famous "Puck," which is noteworthy for producing so enormous a sum when sold, with the Rogers Collection, to Earl Fitzwilliam for 980 guineas. Rogers bought it at Boydell's sale for £215 5*s*. Boydell gave Reynolds 100 guineas for this quaint picture, of which, when exhibited at the Royal Academy in 1789, about the time John Landseer was working from De Loutherbourg's vignettes, Walpole wrote that it was "an ugly little imp, with some character, sitting on a mushroom as big as a millstone," — no unapt description. Reynolds also painted for Boydell "The Death of Cardinal Beaufort," of which there is a version in the Dulwich Gallery, for the former of which the Earl of Egremont gave, at the publisher's sale, £530 8*s*.; Boydell paid Reynolds 500 guineas for it, June 22, 1789. The well-known painting of "The Witches meeting Macbeth" is noted in Reynolds's ledger as "not yet begun," although the president then received (June, 1786) the sum of 500 guineas as the price for it. These were the three pictures painted by Reynolds for Boydell's "Shakspeare:" their painting has more to do with our story than the reader may suspect.

Boydell's rival in publishing these large and boldly illustrated works was Macklin, who, as he contemplated a "Bible" of even greater pretensions than those of the "Shakspeare," needed the countenance of the President of the Royal Academy as much as his aldermanic antagonist. Of Reynolds, Macklin bought "Tuccia, the Vestal Virgin," an illustration of Gregory's "Ode to Meditation," for which he paid, says Northcote, 300 guineas, though the

former artist's ledger refers to the receipt of £210 only; he bought also "The Holy Family," which is now in the National Gallery, for 500 guineas; and for a still larger sum, — which it would be difficult to ascertain, as the entry in Reynolds's ledger mixes it up with the prices of various items, in all more than two thousand pounds, — a painting which is sometimes called "Macklin's Family Picture," sometimes "The Cottagers," otherwise "The Gleaners," representing an Arcadian scene, such as Macklin would have rejoiced to realize as it might appear before the door of a rustic cottage, with the publisher himself and his wife and their daughter seated in domestic happiness, with Miss Pott, a dear friend of theirs, and a very beautiful girl, standing with a sheaf of corn on her head. This last-named figure claims the greatest interest from all who admire the works of the Landseers; because, in a short time after she sat to Sir Joshua in this charming guise, she was married to John, the young engraver, and became successively the mother of Thomas, Charles, Edwin, and three daughters of his name. It is understood that John Landseer and Miss Pott first became acquainted in the house of Macklin; and thus it is believed that the marriage was, in more than a single sense, an artistic one.

The introduction of this pair to each other took place, we believe, through the employment of John Landseer by Macklin to execute some of the plate for the "Bible" of that spirited publisher. In these works some of the best engravers of that time were associated with him; among them Bromley, Heath, and Skelton. Not long after this, in 1792, we find John Landseer exhibiting at the Royal Academy; the only year, we believe, ere he became an Associate of that body, in which this event took place. His contribution was entitled "View from the Hermit's Hole, Isle of Wight" (No. 541); and his address is given at 83 Queen Anne Street, East. A few years later, he was occupied in the production of plates from drawings by Turner and Ibbetson, styled "Views in the Isle of Wight:" this series came to an early end. John Landseer's prints were confined to the drawings styled "Orchard Bay," "Shanklin Bay," and "Freshwater Bay." He engraved a plate after Turner, for Whitaker's "History of Richmondshire," namely, "High Tore," a very fine specimen of his skill; this was published by Longmans, in 1823; and, for "The Picturesque Tour in Italy," "The Cascade of Terni." These, we believe, were all Landseer's transcripts from the works of the great master of English landscape-art. His largest series of plates was styled "Twenty Views of the South of Scotland," after drawings by James Moore. Another series of engravings of the drawings of animals by the Dutch masters, Rubens, Snyders, Rembrandt, and others, shows not only his remarkable skill, but the current of his mind towards animal subjects, such as his sons Thomas and Edwin have pre-eminently illustrated.

Having disposed of our materials about the professional and family lineage of the Landseers, it will be desirable, before entering upon an account of the chief subject of this text, to draw together all it is needful to state of his very remarkable parent, the engraver and

engraver's champion. We shall do so without regard to the chronological parallelism of their lives, — a course of treatment for the theme in hand which admits of greater simplicity of arrangement than any other. The births of three able sons are important facts in the history of any man who might be so honored in parentage. Thomas, the eldest son, was born, we believe, in 1795; Charles, the second son, in 1799; Sir Edwin, in 1802, March 7 (?).

According to the original constitution of the Academy, engravers had no place in it whatever. Thus they were denied the privilege of considering themselves artists at all. This absurdity was not much reduced in its offensiveness when, in the third year of its existence, the body decided on admitting six associate engravers, as a distinct and inferior class.

As we have thus noted, the position of engravers in the honor-bestowing body of their profession had been anomalous, and beneath the pretences, as well as the merits and reputations, of many distinguished men, who, while not unwilling to join the academical association, declined to do so on conditions which at once marked their alleged inferiority in ability to the professors of other branches of art, and placed them personally in a lower grade than the painters, sculptors, and architects with whom, nevertheless, they claimed to be equal in every respect. They complained especially, that, in addition to the above-given sources of discontent, one of the laws of the Academy restricted them from more than one of the privileges and advantages of the exhibitions: first, of that law which declared that "each associate engraver shall have the *liberty* [a tolerably impertinent form of expression this] of exhibiting two prints, either compositions of his own, or engravings from other masters." Thus, while other members were allowed to contribute eight works of art, pictures, sculptures, or what not, without limitation as to the size of each example, the engravers might exhibit not more than two, which, by the very conditions under which they were produced, must be small. Second, the engravers objected to the concluding section of the same law, which ran thus: "And these shall be the only prints admitted to the Royal Exhibition." By these excessively illiberal measures the engravers were wronged and their art degraded. This state of things has been mended now; and engravers are admitted to the full academical honors, as the elections of Messrs. Doo and Cousins declared. But it was not very graciously that this concession was made: these famous artists had to pass through a sort of purgatory in the now abandoned academician-engravership, before the mitigated splendors of that honor were permitted to be merged in the fuller and more magnificent radiance of the Royal Academicianship itself. The history of the contest, and a most able statement of the wrongs of his profession, are to be found in Mr. John Pye's "Patronage of British Art," where the exertions of John Landseer and others in attempting to procure justice are described. It is strange enough, that although this measure of justice has been, as is said above, at last vouchsafed, the lots of honor fell to two of the stanchest "outsiders," who refused to become candidates for the

associateship until the standing of their profession was recognized; while John Landseer remained an associate for nearly fifty years, and died without further distinction of that sort, in 1852, but five years before the election of Mr. Cousins to the honor he worthily obtained. Mr. Doo's election took place the next year after that of Mr. Cousins. The latter became an associate thirty years later than John Landseer; the former was an associate but one year, being elected A. R. A. in 1856, and R. A. in 1857. The first of the outsiders to accept honor was John Landseer. This he did in order that, acting from the interior of this inert and unsympathizing academical body, instead of from without, he might thus best help his fellow-sufferers in art, as James Heath had done before him.

No doubt it was with the intention of putting the true position and dignity of the engraver's art and its professors before the world at large, and of doing so in the most effectual fashion, that John Landseer, in the year 1806, delivered a series of lectures on engraving to large audiences at the Royal Institution in Albemarle Street, and thus publicly laid out those broad and high views of art for which, whatever might be censured of his manner of enforcing them on general attention and thought, he has been justly honored. In the course of those lectures, he defined engraving as a species of sculpture performed by incision; and, defending that view with spirit and skill, he became the champion of his profession. Mr. H. Crabb Robinson gave an account of John Landseer's lecturing on "The Philosophy of Art," at a later occasion than this, Dec. 5, 1813, at the Surrey Institution. "He is animated in his style," said Mr. Robinson; "but his animation is produced by indulgence in sarcasms and in emphatic diction. He pronounces his words in *Italics;* and by coloring strongly he produces an effect easily." In the year in which the lectures on engraving were delivered, John Landseer was elected A. E. R. A., under protest, as it were, from himself, that he received the distinction with a view to more effective action in favor of his fellow-sufferers. In furtherance of this object he presented a memorial to the Academicians with very little effect, and met from the hands of Sir Martin Archer Shee and others, as he said, "a very great deal of illiberality, and was finally repulsed in a most ungracious way." After this, says the author of a biography of Landseer, the disappointment preyed upon his mind so deeply that he turned his attention from the practice of his profession to the study of archæology. This statement requires to be accepted with a considerable quantity of salt. No doubt this failure of so many hopes and efforts imbittered his memory for a long time. It is said, though it would be difficult, as Mr. Pye tells us, to verify the assertion, that an associate-engraverships in the total number of six, which became vacant on the death of John Brown in 1801, remained vacant, because no outsider would become a candidate, until Landseer's election in 1806. There is no doubt that there were only five such members of the Academy during the interval in question, and that Val. Green, Collyer, James Heath, Anker Smith, and James Fittler, were the five tenants of the posts. The intensity of professional feeling on the subject may be surmised from this assertion, which appears to be true.

There is this much to be said about John Landseer's alleged neglect of his own profession for the studies of an archæologist: he published "Observations on the Engraved Gems brought from Babylon to England by Abraham Lockett, Esq., considered with reference to Scripture History;" but this was not done until 1817, or ten years after the memorializing of the Royal Academy. The object of this work was to show that the Babylonian cylinders, which were the "gems" in question, were not used as talismans or amulets, but as signets of monarchs or princes, — a conclusion which is not far from the now accepted truth. He next issued "Sabæan Researches," a work which was founded also on remains brought from Babylon by the above-named traveller, comprising letters on antiquities, and lectures delivered at the Royal Institution. These works have been superseded by later advances of learning, and more scientific studies than those which were to be expected from the author, bred up to another profession, as he was. He likewise published an amusing and discursive "Description of Fifty of the Earliest Pictures in the National Gallery," 1834. He also produced twenty plates by way of contribution to the history of the "Antiquities of Dacca" (begun in 1816), part of a work which was never completed; this imperfectness marked also the book on the National Gallery, which bears "End of Vol. I." by way of "Finis," to a tome which has no successor. He issued "The Review of the Fine Arts," a periodical of somewhat trenchant quality, but brief career; and a second periodical styled "The Probe," 1837, which seemed — for it ran to not more than half a dozen numbers — destined to oppose, by vigorous literary means, the then juvenile "Art Union" journal. The chief work of his later years was engraving his son Edwin's famous picture of "The Dogs of St. Bernard," of which he wrote a small explanatory pamphlet. In 1826 he was one of the "Engravers to his Majesty." Latterly he exhibited at the Royal Academy some studies in water colors from Druidical temples, so called. He died on the 29th of February, 1852, aged eighty-three. It is a curious fact, that on his death, and the vacancy caused in the Academy by that event, Leslie proposed that the disabilities of engravers should be removed.

The chief work of John Landseer was the bringing-up of his sons; in this he was thoroughly successful, and worthy of more honor than is undoubtedly due to one who struggled valiantly towards an unselfish end. The course that was followed in this process of education must have been common to all the objects of attention and affection. As to the eldest son, it is not too much to assert, that but for his admirable skill with the burin, and his exquisite feeling for animal character, and the pathetic treatment of his brother's pictures and subjects, we should have known comparatively little about Sir Edwin or his works. The thousands who can or do go to exhibitions, public galleries, and private collections, are few compared with those who study day by day the universally diffused prints for which we are indebted to the skilful hand of genial Thomas Landseer. This engraver studied mostly under his father, and has generally exercised his craft in mezzotint, doubtless because that

process is better adapted to the subjects he has affected than the more severe mode of line-engraving. He nevertheless has executed many plates in the "line manner." To him was attributed a cartoon, No. 34, in the exhibition of such works in Westminster Hall, in 1843. His first work on copper was a Study of the Head of a Sibyl, after Haydon, 1816. He engraved a considerable series of early designs by his brother Edwin in "The Sporting Magazine," which were afterwards collected in a folio volume, and published separately. "The Sportsman's Annual," 1836, owed much to the brothers Edwin and Thomas; "Twenty Engravings of Lions, Panthers, &c.," 4°, 1823, was likewise so composed, and comprises many fine specimens of the united art of the authors. "Stories about Dogs," 16°, 1864, and "Stories illustrative of Instinct of Animals," 16°, 1864, are amusing books for juvenile students, and happily illustrated in their way. Probably his most important work, not a production of his brother's, is the fine mezzotint of Mlle. Rosa Bonheur's "Horse Fair." This, with the series of etchings of monkeys styled "Monkeyana," has secured the reputation of Mr. Thomas Landseer, both as an original humorist, and a translator of the works of others. He was elected an Associate Engraver of the New Class in the Royal Academy in 1867, after he had been before the public during more than fifty years. He published, in 1871, "Life and Letters of William Bewick," a most readable and excellent book, that is full of anecdotes and experiences.

As Mr. Charles Landseer does not come within the scope of our purpose in this text, it will be needless to say more about his career than that he became an exhibitor at the Royal Academy in 1828. Before this he travelled in the suite of Lord Stuart de Rothsay in Portugal and Rio de Janeiro, and made a large number of studies and sketches, which have been described in high terms of admiration. He was elected A. R. A. in 1837; R. A. in 1845; Keeper in 1851. This office Mr. C. Landseer resigned in 1871, having held it for an unusually long period. Miss E. Landseer exhibited for many years at the Royal Academy and British Institution. The name of H. and Henry Landseer frequently appears in the like manner: this gentleman was a brother of John Landseer, a frequent contributor to the exhibitions, especially to that of the Society of British Artists. At the British Institution Exhibitions of 1821, 1822, and 1823, Miss Landseer, Mr. E. Landseer, and Mr. H. Landseer appeared together. These are the statements of the catalogues of the exhibitions.

CHAPTER II.

EDWIN LANDSEER.

EDWIN LANDSEER was born in 1802, the year before another animal painter of modern note, Mr. T. S. Cooper; and that event took place at his father's house, No. 83, Queen Anne Street, East (Turner's Queen Anne Street); and he was consequently, at his death, in his seventy-second year. For the greater part of this long period he retained health and activity far more than is commonly vouchsafed to the sons of men who pass the allotted term of human life. How that life was spent, what is the multitude of pictures he produced, and under what circumstances they were executed, we have now, to the best of our means, to inquire and detail. His artistic education was begun by his father at a very early age, but not before natural ability had made itself evident, in sketching and drawing, as well as untrained skill permitted. Training of the best sort was soon afforded by the judicious care of John Landseer, who directed his son's practice, after the mode of the greatest masters, to Nature herself; so that, "as soon as he could hold a pencil with some steadiness," says the biographer in "The English Cyclopædia," the boy was sent or accompanied into the fields to draw from sheep, goats, and donkeys: and especially did he find space for this mode of study on Hampstead Heath, where the creatures grazed or stood as nearly in a state of nature as civilization permits to any of their kind in England, and certainly in that condition of their existence which is familiar to us. The following account, obligingly furnished to us by Miss Meteyard, at once confirms and illustrates this early history: —

In 1849–1850 the Howitts resided in Avenue Road, St. John's Wood, and the father of Edwin Landseer no great way off. William Howitt and Mr. Landseer being well acquainted, and often meeting in their walks, would go and return together; sometimes one way, sometimes another, but generally in the direction of Hampstead. One evening, in passing along the Finchley Road towards Child's Hill, Mr. Landseer staid by a stile of ancient look, and said to his friend, "These two fields were Edwin's first studio. Many a time have I lifted him over this very stile. I then lived in Foley Street; and nearly all the way between Maryle-

bone and Hampstead was open fields. It was a favorite walk with my boys; and one day, when I had accompanied them, Edwin stopped by this stile to admire some sheep and cows which were quietly grazing. At his request I lifted him over; and, finding a scrap of paper and a pencil in my pocket, I made him sketch a cow. He was very young indeed then, — not more than six or seven years old. After this we came on several occasions; and, as he grew older, this was one of his favorite spots for sketching. He would start off alone, or with John or Charles, and remain till I fetched him in the afternoon. I would then criticise his work, and make him correct defects before we left the spot. Sometimes he would sketch in one field, sometimes in the other; but generally in the one beyond the old oak we see there, as it was more pleasant and sunny.

Those acquainted with Hampstead and its environs will know these two fields at once. They lie nearly opposite what is now the Finchley Road Station of the North London Railway, and open out into West End Lane, a little below Frognal and the parish church. The old oak is still standing, though in withered decrepitude. Indeed, till almost recent years, this was a region of oak-trees, and the whole neighborhood was picturesque in the extreme. But much of this beauty is now effaced.

Belonging to Sir John Maryon Wilson, lord of the manor of Hampstead, and abutting the corner of West End Lane, these fields will, at no late date, be covered with villas and other buildings. But the fact that the site was Edwin Landseer's *first studio* may be preserved by in some manner naming it after the illustrious painter.

This interesting fact was told me by Mr. Howitt, whilst walking through these fields about twenty years ago. ELIZA METEYARD.

The representation of animals in that mode of life in which the creatures in question existed is that which, being best understood by the common world, would best sustain the objects of an artist who had to do with so many beasts which were but semi-barbarous, and not absolutely in a state of natural fierceness and wildness. The reader who wishes to see what was the merit of studies thus pursued is referred to the South Kensington Museum, British Art Collection, where a series of nine drawings, executed at a very early period of his life by Edwin Landseer, and duly marked with the dates of their production, will not alone raise the observer's admiration for the nature-given ability of the draughtsman, but testify, that at any rate, with such ability to back the course of practice which his father devised for him, the son was most fortunate in receiving such excellent counsel as the direction to study nature in the open air implied. Further, the observer will note how zealously the boy-pupil bent his mind to the task, with all the pleasantness of natural power in exercise. This is enforced by Miss Meteyard's communication. Be it remembered that even such natural ability as that of Landseer was not trained to successful powers without strong and long-

continued labors. The same course was pursued by our artist in the practice of painting, and he never, we believe, during this early stage of his career, drew any thing without nature; not, probably, carrying the principle of study in this fashion to the virtuous excess of William Hunt, his contemporary, of whom it is said that he would not draw a pin without a model, — a form of expression, with regard to the latter, which must be taken to imply the devotion of the man to truth, rather than that he refused to avail himself of his own experience. That the one would not paint a pin without a model, is as true as that the other painted dogs best because he relied on nature from the first. Some drawings and sketches were reserved by John Landseer from a much larger number of his son's productions, and by means of notes in that father's hand, — notes written in affectionate pride, indicating that some of them were made when the son was but five years old; a right kind of pride, such as one can well delight in, — declare the progress and precocity of their subject; so that we see how soon, in the fifth year of his age, indeed, Edwin Landseer drew well, and studied animal character and humor thoroughly.

Herein Landseer's precocity exceeded that of Lucas van Leyden, one of the great artists whose early skill has made them wonderful, and added interest to their after-glory. Lucas van Leyden etched designs of his own when he was but nine years of age. When he was fourteen, appeared his famous print of Mahomet killing Sergius the monk. When Van Leyden was twelve he painted "St. Hubert," thereby beating Edwin Landseer in pictorial progress, if not in precocity of draughtsmanship. To have been so nearly neck-and-neck in early development with such a magnificent genius as that of Lucas van Leyden, and to have maintained that remarkable position through a long life, is a singular fortune. Van Leyden, however, died at thirty-nine years of age. Sir Edwin's years attained to nearly double that period.

At the sale of Mr. M. W. Simpson's pictures, in 1848 (Mr. Simpson was an early friend and patron of Landseer's), a considerable number of the artist's youthful productions were disposed of, many of which were, we believe, painted at about this period of his career. Of those which were probably executed a little later in the artist's life, but which for convenience' sake we may as well refer to here, if it were but to declare how these pictures have risen in value, the following were examples: "A Scotch Terrier with a Rat in his Mouth" sold for, although not more than four inches by five inches, sixty-eight guineas, and would now, twenty-five years later, produce treble that sum. This work has been engraved, we believe, by Mr. T. Landseer. "Waiting for Orders," a portrait of Mr. Simpson's coachman, full length, sold for thirty-two guineas. This was probably that which was engraved by J. C. Webb. "The Paddock," an old chestnut horse, and a white Scotch terrier near it, with a distant view of Windsor Castle, sold for one hundred guineas. If this could take place with regard to unexhibited pictures, and those of comparatively small account, twenty-five years ago, what could

be expected now, although the artist was one of the most prolific producers of pictures and studies, and not, like Mulready and Mr. Holman Hunt, accustomed to confine his labors to a few canvases or panels? For this question of the comparative prices of old and later pictures by Landseer, we shall enable the reader to form an answer for himself ere our task is complete.

Among the minor works of the painter, none have so much interest as examples of his etchings, which were produced at a very early period of his life; in fact, as we have said, when he was little more than an infant. The inherent ability of the man's mind is more distinctly and decidedly marked in these comparatively unimportant works than in those which received the benefit of years of study and of craft, and were produced when his natural powers had been consummated by practice upon a score of pictures, being the fruits of an intelligence developed to the utmost in that way which these very etchings, more than any other means, declare to be proper, apt, and natural to it. Edwin Landseer continued the practice of etching from this early date in his existence, and made the results of these labors proportionately as valuable and meritorious as his pictures are. It is not, however, to the products of his perfected skill in this mode of art that we now address our remarks, so much as to the works of his infancy, boyhood, and youth, during which periods his progress was, as we have said, carefully chronicled. As some of these juvenile productions are very rare, and consequently little studied, although much talked about and admired in artistic circles, our readers will not be sorry to have an account of impressions received while inspecting a collection of them, including works which are duly annotated with the age of the artist at the time they were executed.

The first etching on our list is said to be also that which was produced before all others by "Master E. Landseer," and to have been wrought five years ere he appeared in the Royal Academy display as an "honorary exhibitor;" doubtless the youngest of his class before or since that date. It was done in his eighth year; and one plate comprises several subjects, thus: 1. The head of an ass; which, by the way, is not thoroughly understood, if one may so write of the production of so capable an artist, young as he was then; for the head is not, it seems to us, thoroughly well articulated with the neck, or complete in drawing as to placing the eyes on a level with each other. Yet it is full of truth in the rendering of texture and expression, as the beast bites sideways at the large-leaved herbage; his ears are standing well above his head; and one eye is craftily shown to be turned towards us in a very asinine fashion, steadfastly watching, while the vision of the other is directed downwards as the animal's wrenching nibble at the herbage goes on. 2. Is the head of a short-horned sheep, with the exact expression of nature in its ever mobile and quivering lips. The eye is that of the timid creature, yet seems to meditate. The foreshortening of the horns is astonishing as the workmanship of a child-draughtsman. 3. Is the head of a sheep in the act of browsing: this

calls for no remark, except that of general admiration for its excellent drawing. 4. Is the head, on a larger scale than the others, of a long-tusked, deep-snouted boar, while dozing in the sun. Besides these, and probably of even earlier origin, is a not very well drawn head of a sheep in a full-face view; here the eyes are a little out of drawing. On this account, although the defect may be due to the greater difficulty of the subject when so placed, we are inclined to believe this etching to be more remote in execution than the above-described examples, which are so far wonderful as the productions of a boy of eight years of age, that they are really better drawn and more truly expressive than the work of most adult artists. On the same plate with the sheep's head in front view is (1) a donkey at full length, so to say, i.e., standing on all-fours, and biting at his leg, — a capital study, full of action and spirit; (2) a donkey and her foal.

On another plate are the heads of a lion and tiger, in which the differing characters of the beasts are given with marvellous craft, that would honor an artist of much older life than the producer. The drawing of the tiger's whiskers — always difficult things to manage — is admirable in its rendering of foreshortened curves. Then comes a drawing of a young bull, wrought by Edwin Landseer at nine years of age, and etched on copper by his by no means very distant senior brother Thomas. The action of this brute's walk, the peculiar shouldering, lounging way of his kind, rolling from shoulder to shoulder, is here in perfection; the bull whisks his tail lightly from side to side.

Next is another specimen, but on a larger scale than those which are above described. It exhibits an extraordinarily finely drawn bull, the foreshortening and handling of whose form is perfect; his expression is that of a rigid conventionalist, — for bulls are not unlike men in these matters of temperament, — a thoroughly old-fashioned John Bull. Behind this is a foreshortened view of a horse reclining; and in the distance of the field, which supplies a landscape background to the composition, is a goat. The work of the young artist's tenth year shows great progress to have been made; for he wrought the whole design, and entirely etched the next plate, which represents two groups of cattle, — groups placed one above the other on the paper, which is disposed, as artists say, upright-fashion, and of about the size and proportionate dimensions of a large octavo book. In the lower section is the representation of a ponderous beast, couched at ease, yet with all his strength drawn together by his attitude of resting with his limbs beneath his bulky body; he has downward-pointing horns. He is a surly, "*oldish*" bull, who breathes here the breath of content in summer, but with possibilities of fury in his irritable moodiness. He is not a stupid bull, although a terrible one in the way of his kind when exasperated; and, moreover, he is evidently apt to lose his temper on slight occasions. Behind this reclining surly monster stands an intensely stupid brute of a bull, one who is evidently given up to all sorts of self-indulgences, and in every possible fashion spoils himself. His countenance is absolutely besotted; he has a hog-like air, and his very tail hangs

heavily straight down from his back. With these is grouped a maternal cow, who is large if not "languishing and lazy."

Executed in the same year of the draughtsman's life we have another group, drawn on the same plate with the above-named studies of animals. This is a bovine family. Maternity itself appears in the shape of a stumpy-footed cow; fatherhood, in the portly figure of a bull whose knit brows and self-satisfied look about his chaps, his broad bowed neck and vast chest, are honored by imitation in the little bull-calf which reclines before its parents, ruminating, if not meditating, and "the picture of his father." Produced at about the same period as the last is an admirable etching of a cow and bull-calf. The former, by the leanness of her haunches and flanks, shows the stress of the debt of milk she is paying to the latter, or to the more exacting pail; on her back a ridge of spines is distinct, like a mountain range; large aspiring promontories of bone crop up in the rearward regions of the milky mother, not unlike, in their ruggedness and the slopes which form their sides, the steep forms of granite mountains as they are thrust up through the sedimentary deposits of a later date. At her feet lies the blunt-nosed bull-calf of her heart.

Next in the same collection, and of more recent origin, comes a much larger production, etched by Mr. Thomas Landseer from a drawing by his brother, our subject. This noble plate represents an Alpine mastiff, of the great St. Bernard breed, which had been in the second decade of this century imported to this country by a gentleman residing in the neighborhood of Liverpool. An inscription at the foot of the plate informs us that, at a year old, this magnificent creature was six feet four inches long, and at the middle of his back stood two feet seven inches in height. The note in question adds that the animals of this breed are employed by the fraternity of Mount St. Bernard, not only in the rescue of travellers from snow-drifts in which the latter may have been ingulfed, but as beasts of burthen, and that they are capable of carrying a hundred-weight of provisions from the town upon which the monks rely, to the hospice, a distance of eighteen miles. The drawing was done by Sir Edwin Landseer when he was about nineteen years of age, that is, in the year 1821.

It is really one of the finest drawings of a dog that has ever been produced; we do not think that even the artist himself has at any time succeeded in surpassing the noble workmanship of this most powerful representation. In its form are reproduced all the characteristics of such a beast. The head, though expansive and domical in its shape, is small in proportion to that of a Newfoundland dog; the brow is broad and round; the eyes, according to the standard commonly assumed for large dogs, are far from being large, and are very steadfast in their look, without fierceness; the ears are pendulous, placed near to the head, and fleshy in substance. This St. Bernard dog has a great hanging jowl and finely formed nose; which last, as is commonly the case with creatures whose sense of smell is delicate, tapers slightly to the nostrils. The chest is broad and square, but by no means heavy; the

forelegs are brawny yet elegant, with broad and firmly placed feet. The body is comparatively long and rather slender in its contours; the belly is hollow, and the hind legs nervously lean and remarkably muscular. Withal, this beast has a grave and dignified walk which is pleasant to see. The original picture of this print appeared at the Exhibition of the Society of Painters in Oil and Water Colors, 1817.

Next, and returning to early examples in the same collection, we have an etching of some sheep, "Southdowns," which is comparatively unsuccessful. After this comes the head of a ram, of about half life-size, with doubly voluted horns, like powerful screws, one on each side of his head, and pointing downwards. To an artist's eyes, or those of one who is capable of truly appreciating the triumph of this superb drawing, the real proof of the draughtsman's power is to be seen in the foreshortening of the twisted and wreathed horns of the creature; the execution of these parts is marvellous for precision and "clearness" of line, for the elaborate involution of the protuberances, and the manner in which perspective of very delicate and intricate nature has been expressed by the super-subtle and unsurpassedly deft craftsmanship of the artist.

A group of lions in a hollow on a mountain side supplied the subject of the next example in our series of illustrations of Edwin Landseer's youthful skill. Etched by Mr. Thomas Landseer is a copy of a drawing of a retriever lying down; and behind him another dog, whose features recall "Brutus," the artist's very old favorite, and the subject of several works by him, to one of which we elsewhere more particularly allude. Next come two dogs' heads, those of a pointer and a spaniel, both of great beauty as to the execution of the etching, — an extraordinarily brilliant production of the distinguished engraver. Here we shall place the fore-part of a tiger, crouching and seeking prey. Finally, to this section of our subject we must add two admirable prints, the one representing a gaunt French hog, standing munching before its sty, and having an elaborate landscape background. A print of this was published with some slight modification, and styled, "A French Hog, the property of Mr. Bacon, of the Black Boy Inn, near Chelmsford." By way of companion to this appeared the last of our examples, "An English Hog." The French hog is a very laughable-looking beast, utterly antithetical to its companion subject, and one of the most uncouth, long-legged, swift-looking, sharp-nosed, flat-sided, hollow-bellied of animals, covered with bristles that recall porcupine's quills, which are gathered in lines upon his flanks, and project from his limbs in the semblance of ragged old thatch on a ruined cottage roof. The English boar looks like a mere round barrel of lard mounted on two pairs of wonderfully short legs, with a sort of head stuck on one of its ends, and a sort of tail attached to the upper part of the other extremity.

Almost every place where animals were to be seen to advantage was visited by Edwin Landseer during this period of his studies; the Tower among them. At this time was observed, as we are informed, the incident which furnished a capital subject for the design

of "A Lion's and Dog's Friendship," which is reproduced, with three others, in Mr Thomas Landseer's book, "Twenty Engravings of Lions, Panthers, &c." The story is briefly this: A lioness, an orphan of course, had been captured in very early cub-hood, and brought on board ship, and was suckled by a bitch, for whom, although she soon surpassed her nurse in size and strength, she ever retained the utmost affection, and some respect. The attached couple were shown in Exeter Change Menagerie, attracted much admiration, and were the source of unmitigated delight to many thousands of good people.

The other three works by Edwin Landseer in this collection are, "A Combat between a Lion, Tiger, and Panther, contending for a Dead Fawn," "A Tiger tearing the Carcass of an Indian Bullock," and "The Frontispiece." Spilsbury, an artist of considerable ability, contributed modifications of designs by Rubens, Rembrandt, Stubbs, and others; there is likewise one by Mr. T. Landseer, representing "A Tigress defending her Cubs from a Snake."

Ere this period of his studies was long past, "Master Edwin Landseer," as his style was at his first public appearance, had attained and justified so much of public interest in his progress, that his doings were from time to time chronicled by his father; and in "The "Annals of Art," Elmes's well-known publication, he was now and then referred to as a most promising student. Some of his early studies had already appeared in "The Sporting Magazine," whence they were, as stated above, afterwards collected and republished. Incessantly he drew and painted from nature, without reference to copies of any kind. In this has been detected the secret source of his superabundant knowledge of life, his vital truth in design, and mastery of the forms of animals, and of the texture of their varied coverings,—hair, skin, and feathers.

The first appearance of the painter, then only thirteen years of age, took place in 1815, and is thus recorded in the Catalogue of the Royal Academy Exhibition of that year: "*Master E. Landseer, H.; 33, Foley Street.*" The subjects of the pictures then contributed to the annual gathering of works of art are in themselves interesting to us as indicating very clearly what had been, ere that time, the course of the youthful painter's studies. As is not commonly the wont of young artists, "Master Edwin Landseer," of whom much had already been written and said, did not aspire to a subject. Nothing heroic, pathetic, or dramatic came from his easel at that date, but simply two portraits. Portraits of animals these are, and readily verifiable as likenesses by the owner, who continued a good friend for many years afterwards. They are thus described; "No. 443. Portrait of a Mule, the property of W. H. Simpson, Esq., of Beleigh Grange, Essex;" and, "No. 584. Portraits of a Pointer Bitch and Puppy." The latter was evidently painted for the owner of the mule; and both pictures were, we are informed, among those numerous early works of Sir Edwin's which were, as before stated, sold in 1848, after the death of Mr. Simpson.

An artist of great note was beginning to make his mark about this time, — a mark which is likely to grow deeper as the world grows older, for the man had many fine powers both of art and criticism in him. This was Leslie, who had arrived in England in 1811, and was at this time (1815) residing next door to Flaxman, i.e., at No. 8, Buckingham Place, or Street, Fitzroy Square. In 1816 Leslie, eight years Landseer's senior, made a bold attempt with a congenial theme from English poetical history, a class of subject which he affected warmly, being "The Death of Rutland," from "The Third Part of Henry VI.," Act i., Scene 3, where Clifford murders the noble youth. Edwin Landseer sat for the young victim, kneeling, with a rope round his wrists, being then "a curly-headed youngster, dividing his time between Polito's wild beasts at Exeter Change, and the Royal Academy Schools." The picture, after appearing at the Academy in 1816 (No. 518), went to America, and was purchased by the Academy of Philadelphia, where it probably still is. It contains a very early portrait of the great animal-painter. But this was not the first portrait of Landseer to be exhibited at the Academy; for "Master J. Hayter," afterwards a portrait-painter of considerable note and some cleverness, although then but a fellow-youngster with his to-be-famous sitter, painted "Master E. Landseer" as "The Cricketer," and sent the work to the Royal Academy in 1815 (No. 450). "Master J. Hayter" died, an old man, not many years ago.

That an artist who became so eminent as Landseer should have first presented himself to the public (or by his father should have been so presented, which is nearly the same thing) in the ranks of the honorary exhibitors, is curious, and not readily to be accounted for. The suffix "H." to the name of the youth, and his being included with the class in question, leaves no doubt on the subject. It is understood that pictures by exhibitors of this class are not for sale; and the privilege of thus showing works is, or was, considered a compliment to persons of some distinction. Thus we find among the honorary exhibitors of 1815, Sir George Beaumont; the Rev. W. Holwell Carr, a benefactor to the National Gallery; J. Britten the antiquary; and the Hon. Mary J. Eden. That a picture by a boy of about twelve years of age should be so exhibited, is among the curiosities of Academy displays. Though in itself more meritorious, it is not less remarkable in the histories of exhibitions, than the fact that George Morland, in 1778, sent to the Exhibition of the Academy of Arts a picture drawn with a poker, or that similar gatherings formerly comprised flower-pieces executed in human hair, and the like "works of art."

The year 1816 witnessed the second appearance of our painter, and with a picture the title of which affirms his previous practice. This happened at "the Great Room in Spring Gardens," then a frequent place of exhibition, not unlike the present Egyptian Hall, Piccadilly that could be hired for all sorts of shows, and afforded many curious illustrations of the uses to which such a gallery could be put. In the year in question, this Great Room was in the occupancy of the Society of Painters in Oil and Water Colors; that is, the same association

which now flourishes under the style of the Society of Painters in Water Colors. its original title, which had for a time given way to the first-named designation, in consequence of a division having taken place a short time before, about the dividing of profits, we believe, among the members, a considerable number of whom seceded, leaving those who remained, unable to cover the ordinary expanse of walls in the gallery with pictures. In this strait the remaining artists invited a certain number of painters to contribute their works to the exhibition, and called the persons who consented to do so associate exhibitors. The seceders comprised J. J. Chalon, De Wint, Gilpin, Hills, Reniagle, and Pugin the elder. David Cox had joined the Society shortly before, and "came to the rescue with a host of pictures;" but these did not suffice, and the expedient of inviting associate exhibitors was hit upon in order to increase the popularity of the exhibitions.

It is noteworthy, that, among these "outsiders" who were taken in as stop-gaps, was William Henry Hunt, one of the most artistic of English painters. He made his *début* to the Society, of which he became one of the most distinguished members, in 1814, with two landscapes in oil. Hunt had, like Landseer, previously exhibited in the Royal Academy; he did so in 1807, when Sir Edwin was five years of age. The society in question continued until 1824 its style of the times of difficulty, and thereafter reverted to its former title and limits. It is worthy of note that this interval of disturbance in the association had much to do with the bringing-out of painters so diverse in their modes of thought as Hunt and Landseer. Haydon also found a field for the exhibition of his power in the gallery of the divided Society. In 1814 the last-named artist sent there "The Judgment of Solomon," a picture which is admitted to be the best he painted; and to it the attention of Landseer's biographer is directed, as having probably been purchased by his pupil in memory of Haydon. The work passed from Sir Edwin's possession to that of Lord Ashburton.

The connection between the Landseers and Haydon is close. Haydon was Edwin Landseer's third teacher, if we put nature before his father. In his peculiar way, which has to be taken into account ere we can appreciate the true sense of the following passage, Haydon thus describes the first entry of John Landseer's sons to his charge: —

"In 1815 Mr. Landseer the engraver had brought his boys to me, and said, 'When do you let your beard grow, and take pupils?' I said, 'If my instructions are useful and valuable, now.' — 'Will you let my boys come?' I said, 'Certainly.' Charles and Thomas, it was immediately arranged, should come every Monday, when I was to give them work for the week. Edwin took my dissections of the lion; and I advised him to dissect animals — the only mode of acquiring [a knowledge of] their construction — as I had dissected men, and as I should make his brother do. This very incident generated in me a desire to form a school; and, as the Landseers made rapid progress, I resolved to communicate my system to other young men, and endeavor to establish a better and more regular system of instruction than

even the Academy afforded." It would appear from this account, that Edwin Landseer was not a pupil of Haydon's in the complete sense of that term, which is justly applicable to his brothers' studies. This notion seems to be supported, if not confirmed, by what is recorded hereafter.

The pupils who followed the Landseers to Haydon's studio were, Bewick, son of an upholsterer of Darlington, who died in 1866, without making any marked sign in art, and is the subject of Mr. T. Landseer's biography, above mentioned; Harvey, the author of so many thousand designs for woodcuts, familiar to all readers of "The Penny Magazine," and the by no means happy illustrator of "The Arabian Nights;" Edwin Chatfield, who died young; and George Lance, the popular fruit-painter. Before the Landseers studied under Haydon's directions, Charles Lock Eastlake, the late President of the Royal Academy, had received really invaluable counsel from a man whose broken career and hapless fortunes — which were, doubtless, in no small degree, of his own producing — are among the sad facts in the history of English painting. Haydon goes on: "All these young men looked up to me as their instructor and their friend. I took them under my care, taught them every thing I knew, explained the principles of Raphael's works in my collection of his prints, and did the same thing over again which I had done to Eastlake, without one shilling of payment from them, any more than from him. They improved rapidly. The gratitude of themselves and of their friends knew no bounds." So far, so good; what follows of the writer's career concerns us not now. Haydon was painting "Christ's Entry into Jerusalem," and occupied a position which is rather difficult for men of another day fairly to appreciate. He had finished, with extraordinary *éclat*, "The Judgment of Solomon," and, on account of the success this obtained, fancied himself at the top of the tree. He had certainly begun well for himself, and his earnest advocacy of the Elgin Marbles was honorable to him. To this advocacy he attributed an importance that was in excess of the fact, although it was really of great service. He was truly a valuable champion in art by means of these marbles, and the studies which he made his pupils produce from them, to say nothing of the effect upon taste of his introducing to other countries casts of the former, and promoting the bringing to London of several of the cartoons of Raphael, — cartoons which his pupils Charles and Thomas Landseer drew manfully at the British Institution. Edwin Landseer made studies from the same works.

As our catalogues of pictures exhibited in various galleries show, Edwin Landseer was at this period domiciled with his father and brothers, and Mr. Henry Landseer his uncle, in Foley Street or Foley Place. A few doors off, at No. 30, lived Thomas Campbell, a fellow-lecturer with John Landseer at the Royal Institution, where he delivered his "Discourses on English Poetry," in crowded theatres. This residence was of much superior character to that which its present appearance indicates; the whole of the Foley Street region has "gone down" in the world within the writer's memory of thirty years' duration. Thirty or forty years

before these recollections of ours begin, Foley Street was comparatively splendid, and inhabited by persons of distinction. The neighborhood was much affected by artists. Mulready had lodged in Cleveland Street, not far off; Newman Street, now so dull and grimy, was still thronged with painters and sculptors; Benjamin West, Stothard (at No. 28), and Banks were numbered among its past and then present inhabitants. A. E. Chalon was living in Great Titchfield Street, at No. 71; Shee was in Cavendish Square; Collins was then at 118, Great Portland Street; Northcote still lived in his gloomy den, 39, Argyll Street; and Eldridge, then a fashionable miniature-painter, was at 64, Margaret Street, Cavendish Square; Constable at 63, Upper Charlotte Street, now 76, Charlotte Street; W. Daniell resided in Cleveland Street, No. 9; Thompson, at No. 11; James Ward, at 6; Jackson at 7, Dawe at 22, and Howard at No. 5, in Newman Street; Leslie, as well as Flaxman, in Buckingham Street, Fitzroy Square; the former, with Allston, was at No. 8, the latter at No. 7; Hilton was not remote, at 10, Percy Street; De Wint in the same house; James Heath in Russell Place, Fitzroy Square, No. 15; Hazlitt, then painting portraits in considerable numbers, lived at 109, Great Russell Street, Bloomsbury. Even so early in the century as the period of which we now write, some painters had flown to the then far west region of Kensington: thus Wilkie sought the quiet of Phillimore Gardens; and Mulready had settled in the Gravel Pits on the road beyond Bayswater. Haydon's studio, at 41, Great Marlborough Street, was near for a youth's walk; and that artist, with ill-concealed difficulties gathering around him, struggled yet against them without a sign of failure. Burlington House, where the Elgin Marbles were placed for the time, and while critical combats were waged about them, ere they found a home in the British Museum, was close at hand, and the noblest academy for study. Independently of Haydon's declaration, there can be no doubt that the Landseers derived immense benefit from the study of those glorious models of style, even if they have shown nothing that can be directly referred to them. It is in the forma ion of style that one would expect the benefits to come from these models, rather than in mere copying their characteristics. We fancy that in Landseer's dogs, such as "A Distinguished Member of the Humane Society," and "Suspense;" in fact, wherever breadth and grandeur of elements are involved, as, again, in the sculptured lions of Trafalgar Square, — are to be found results of impressions thus early made upon the mind of the artist. We cannot conceive a student who had once become familiar with these magnificent types of design, losing the ideas he had obtained from them. Not only these supreme works of art afford lessons which occurred fortunately with profoundly careful studies from nature, but the advice of Haydon, that his pupils should dissect, were the sure aids and guides in the road to success. Having received such instructions from John Landseer as fixed nature in his mind as the universal, ever-present, and indisputable director; and from Haydon the injunction to study the Elgin Marbles as models of style, together with counsel and aid in dissecting human as well as leonine subjects, — Edwin Landseer's native

powers were in the fairest possible way of development. Ability and energy must have done the rest: they were all-sufficient to bring about the result, — that reputation which is, of all modern honors, the most widely spread, and the most frequently enjoyed. To be able to read Landseer's pictorial language needs no knowledge of English. He has been called, by some enthusiastic admirers, "The Shakspeare of Dogs." At any rate, he was more fortunate than Shakspeare in respect of that mode of winning admiration and conferring delight which was chosen when he took palette and painting-brush in hand.

To a mere painter of portraits of animals, no such fame, no such abundance of thanks as are due to Landseer, would have accrued. A picture of Mr. So-and-So's favorite mastiff, nay, a mere likeness of a favorite lap-dog, would, except to a few of the enthusiastic, have been nought to mankind, worse than nought for the reputation of the painter who failed to impart pathos and character to the majority of his productions, and so make, in one of them, the hat and gloves of a gentleman not unwelcome to those who looked for nobler works from such masterly hands. Yet there were not wanting men, who, when the hat and gloves in question occupied prominent positions in a fine picture by Landseer, demurred greatly to his expending so much time as depicting these objects required, out of a life which had been otherwise so fortunately employed. To a hat and gloves could not, by any process known to humanity, be imparted either pathos or character. Even Edwin Landseer failed in this; and there were not wanting those who averred that they distinguished between the more heartily wrought and truly pathetic pictures, and, among others, those representations of domesticities. The distinction which so many of our artist's admirers professed to draw between these pieces of *genre* painting, and the truly noble portraits of a great gentleman and lady, to wit, those in the picture called "A Dialogue at Waterloo," which represents the Duke of Wellington and his daughter-in-law viewing the scene of the victory, was, that in the one the painter's heart was set open by his subject, whereas the others had nothing with which to open the heart. It is further averred that the very creation of these paintings showed the differing inspirations by which they had been effected. Although produced with but few years between them, the style of the *genre* paintings is weak, timid, and thin; that of the noble work, solid, masterly, and broad. It has been said, doubtless by way of apologizing for the shortcomings of the domesticities, that the inspiration of the inferior works was a graceful one. Of course, we do not vouch for the truth of these statements: we give them as they occur. Although later in its origin, we saw more of the studies to which we just referred in the "Waterloo," than in the intermediary *genre* pictures. Here, then, are examples (1) of mere portraiture, lacking pathos, and failing even in Landseer's hands; (2) a pathetic, grand subject moving him when Arthur, Duke of Wellington, was in question, and Waterloo to aid, in forming a contrasted subject with that of a lady's chamber, and other scenes of his work. Experts could hardly believe their eyes when the unfortunate pictures appeared with Landseer's name to them. It

was not, then, in mere portraiture that success was to be looked for when neither pathos nor character is present. What subjects could have been more interesting than the likenesses of great ladies and gentlemen as they appeared at home? Yet these pictures are generally recognized as the failures of our artist; and we refer to them here, because they are no less antipathetic and antithetical to many others which we have yet to describe, than to the studies we have just indicated. Especially have we referred to this subject, because it affords exactly that exception which may be said to prove the rule with Landseer as a pathetic painter.

CHAPTER III.

A FULLY DEVELOPED PAINTER.

HAVING now brought our artist to the verge of his career; shown, to the best of our ability, the course of his studies; and indicated that quality of his genius which seems to have been most effective in making him what he was, — we have next to set forth, in chronological order, some of his more remarkable works, and to describe their production as we should relate the history of special incidents in the life of a man of action. In one sense pictures are the actions of a great artist: he lives in them, and his life is of them.

We said that the first exhibited works of Edwin Landseer, "Portrait of a Mule," and "Portraits of a Pointer Bitch and Puppy," which were at the Royal Academy in 1815, were sold with the collection of Mr. Simpson, the artist's early friend. The next painting that comes into notice is the portrait of "Brutus," the property of the same gentleman, which was exhibited in 1817. This was, we believe, the little circular picture originally intended for the top of a snuff-box, and representing the head of a dog in full face, or nearly so, which was afterwards very finely engraved by Mr. T. Landseer; this is the print styled "Old Brutus." "Brutus" is depicted with a grizzled muzzle, ears not closely cropped, and having eyes expressing habits of consideration, as if he had seen the world, and profited by experience: a hawk's bell hangs beneath his chin. After the wont of dogs and men, this "wise and venerable" "Brutus" had a son, another "Brutus," who became a very much favored dog, and frequent model of Edwin Landseer's; the latter animal was the gift of Mr. Simpson to the young painter of the senior favorite.

This son, "Brutus," whom we must, for distinction's sake, call the second of the name, whose portrait appears in an early "Sportsman's Magazine," was a rough-hided, very sagacious looking white dog, with a short tail, and signs, so far as strangers were concerned, of a shorter temper. Thus we judge by his portrait, as it was taken, whole canine generations since "Brutus the Second" appeared. The picture was engraved by Mr. T. Landseer, having its scene in a stable, the floor of which is strewn with straw; a pipe and a bone are there to tell their tales. The canine inmate is a wiry-looking creature, tough, and light in limb, yet, withal,

having every muscle instinct with life, and in courage such as makes him any thing but loath to begin a combat. He has seemingly heard, or smelt, for he cannot yet see, the approach of a stranger of his own kind, whose muzzle is visible to us by means of the stable-door being a few inches ajar, "with the chain up," as folks say. This stranger is a representative of that ill-conditioned race, the bull-dog breed, — the so-called "bull-poop," much loved by Staffordshire colliers, whose wives (such is the local legend) are not seldom known to suckle the "poop" with the baby, although the former is, out of the Black Country, much abhorred by many men and dogs. Of the latter class, "Brutus the Second" is evidently one; and we may thank the chain of the stable-door for keeping the animals apart: but for this, there would be a dire "scrimmage" between the champions. We believe the same plate which supplied "The Sportsman's Magazine" with this capital illustration was again used for the collected series of "engravings" before referred to from the works of our artist. The print is one of the most masculine specimens of its kind, and full of spirit and character.

In the Anderdon Collection of Royal Academy Catalogues, Print Room, British Museum, is a copy of a letter, formerly in the possession of Dawson Turner, which is characteristic of a young artist, and, as referring to this important picture of "Brutus," may well find a place here. It was, no doubt, directed to Mr. W. W. Simpson: —

FOLEY STREET, Aug. 12, 1818.

"DEAR SIR, — I must beg to apologize for detaining the pictures so long, but hope you will now receive them safe, and that you will like the 'Brutus,' as it has generally been admired, and thought the best thing I have done on so small a scale. I am exceedingly obliged to you for your kind invitation, but am doubtful whether I shall be able to avail myself of the pleasure this season. I remain, Yours truly,

"EDWIN LANDSEER.

"P.S. I shall get on with your other picture as fast as possible. I think you left the subject to my choice."

At the foot of the paper is a sketch of a greyhound chasing a hare, designed with great spirit. To this the following memorandum refers: "I don't mean this for the subject." The signature comprises the usual flourish which accompanied Landseer's autograph; the handwriting is very neat and clear.

The "Portrait of Brutus" showed a white dog, lying at the full length of his chain, with a red earthenware dish. It is very small, and was sold with the pictures of Sir John Swinburne, June, 1861, for seventy guineas. The bidding began at five guineas, and rose by one guinea at a time.

It will be observed that we are now writing of Edwin Landseer as an accomplished

artist; yet, strange as it may seem, it is true that only the year before this picture of "Brutus" was exhibited, he was admitted a student in the Royal Academy. This is generally considered one of the earlier steps in an artistic career. So much, however, did our subject differ from most students, that he was an exhibitor before entering the Academy, and his progress had been carefully recorded in one of the periodicals of the day.

There is a pleasant story told of Fuseli the keeper, and Landseer's entry to the Academy as a student, then a bright lad with light curling hair, and a very gentle, graceful manner, and much manliness withal. He was a diligent student; and Fuseli would look round the room for him, and, alluding to the picture of "Brutus" exhibited that year, say, "Where is my little *dog boy?*"

In the year 1817 was exhibited the "Portrait of an Alpine Mastiff," which we have before noted while giving an account of early drawings and etchings by and after Edwin Landseer. This drawing was exhibited in 1817, with works by the Society of Painters in Oil and Water Colors, at the gallery in Spring Gardens. It is doubtless that which has been engraved by Mr. T. Landseer.

The year 1818 is noteworthy as constituting an important epoch in the life of our artist. He then produced a picture from which the present height of his reputation might have been predicted. This appeared at the before-mentioned Exhibition of the Society of Painters in Oil and Water Colors, Spring Gardens, entitled, "Fighting Dogs getting Wind" (No. 140). It excited an extraordinary amount of attention. The picture was purchased by Sir George Beaumont; and this fact was accepted as giving a stamp of the higher order of distinction to the artist, who immediately rose in fame, and became "the fashion," in a way which those persons will easily realize who have read Haydon's account of his own and Wilkie's positions in the world under similar circumstances.

Here is a criticism on "Fighting Dogs getting Wind," from "The Examiner," p. 269, 1818, in a review of the Exhibition of the Society of Painters in Oil and Water Colors. After referring to the merits of certain landscapes which commanded the critic's admiration, we are told, "Their pictures alone would elevate the character of this exhibition; but when we add the '*Fighting Dogs getting Wind*,' by our English SCHNEIDERS, young Mr. E. LANDSEER, and the masterly drawings and paintings by Mr. HAYDON, we give overflowing evidence of the justness of our preference of this exhibition. It behooves the keeper of the room to be careful how he admits any animals of the same species before the '*Fighting Dogs*,' when we recollect the exciting effect which a '*Mastiff*' by this young animal-painter had last year upon a canine judge admitted to the room. We hope that E. LANDSEER will not deviate from his large touch into a littleness of style. His may be called the great style of animal painting, as far as it relates to the execution and color; and the natural, as far as it concerns their portraiture. Did we see only the dog's collar, we should know that it was produced by no common

hand; so good is it, and palpably true. But the gasping and cavernous and redly-stained mouths, the flaming eyes, the prostrate dog, and his antagonist standing exultingly over him, the inveterate rage that superior strength inflames, but cannot subdue, with the broad and bright relief of the objects, give a wonder-producing vitality to the canvas." The writer was evidently deeply moved. It is impossible to refrain from smiling at the thought that Leigh Hunt's or his brother's influence, in respect to "The Examiner," was thus represented with regard to pictures by their friend Haydon, and his pupil Edwin Landseer. The painting is doubtless still at Coleorton.

Of one of Landseer's contributions to the Royal Academy in 1818, Wilkie thus wrote to Haydon: "Geddes has a good head; Etty has a clever piece; and young Landseer's jackasses are also good." The picture thus referred to as by Landseer is styled "Portrait of a Donkey." Wilkie's memory tricked him about it; but his testimony of admiration is valuable. In these days the British Institution received superior attention from our subject; and the Academy gatherings — where, however, his *début* was made — rarely contained his more important productions.

In 1818 a satirical print was published in Elmes's "Annals of the Fine Arts," representing Haydon and his pupils drawing from Raphael's cartoon of "Elymas struck Blind," which, as Haydon boasted, had by his means been brought to London, and placed for the use of artists in the British Institution. This print is a rough etching, and entitled "A Master in the Grand Style and his Pupils." It represents the interior of the gallery, with three enormous canvases placed before the cartoon, besides a smaller one and a portfolio, at which last a boy is drawing one of the heads on our right of Raphael's work. Five copyists are busy, two of whom are identified by their portraits and inscriptions on their canvases: as, (1) Bewick, a "romantic" looking youth who assumes "the grand style" of drawing, pressing his lips together demonstratively after the fashion of poor Haydon himself, while he steps backwards on the rickety platform which is placed before his canvas, and draws at arm's length, sustaining his right elbow with his left hand; his inner mind is evidently divided between his studies, and concern for his personal appearance, which is intended to be made more than commonly beautiful by means of long curled locks tucked behind his ears, and a falling shirt-collar; his boots are of the smallest. The next artist (2) is Christmas, one of Haydon's pupils, wearing very big boots, his hair and collar being similar to those of his neighbor. The figures working at the smaller canvases on our left do not concern us here; but the portrait of a lad who, perched on a ladder, measures with a pair of compasses the features of one of the faces in Raphael's work is important, as it probably represents Edwin or Charles Landseer, the younger two of Haydon's pupils, by the figure of a modest-looking, neatly-dressed boy busily drawing in a portfolio. In the air is Haydon, wearing his broad-brimmed hat and spectacles, busily flying about as a bird, and blowing his own trumpet as "Director of the Public Taste."

The joke is heightened by the publication line of the print stating that it was "Published for the Annals of the Fine Arts, No. 8, by Sherwood, Neely, and Jones, Paternoster Row, April 1 1818." In this journal it appeared with a long letter animadverting on Haydon and his pupils. If anybody's merits were certain to be recorded in Elmes's "Annals," they were those of Haydon and his pupils; but the editor, in order, as he stated, to show his impartiality, did not hesitate to publish the satire on his friends; he was doubtless assured that there was nothing Haydon enjoyed so much as notoriety. "Mr. E. Landseer" is named in the "Annals" for 1818, p. 360, with his brother, as among those who drew in chalk from the cartoon of "The Beautiful Gate." According to "Annals," ii. 433, the brothers Thomas and Charles drew the lictors and the figure of Elymas, in the "Elymas struck Blind," in 1816.

Some of these drawings were exhibited by Haydon, 1819, in Pall Mall. "Messrs. Christmas and the two Landseers have taken their canvases to the Academy, to make drawings from the Ananias," &c.: so says the "Annals," No. 6, p. 436; and there seems to have been a tolerably unwise squabble going on in respect to the pupils of Haydon, and their drawings from this cartoon. See pp. 442, 443, of the same volume.

"The Cat Disturbed" was a picture of the year 1819, contributed by our painter to the British Institution, and afterwards engraved with the title of "The Intruder." It was, we believe, the same which re-appeared at the Gallery of the Society of British Artists, in 1826, with the title of "The Intrusive Visitor," and represents a cat hunted to a high place in a stable or out-house, by a dog into whose quarters she had ventured. This was probably the picture belonging to Sir C. Coote, of which Dr. Waagen wrote, in complete harmony with the opinion of other experts, and such as is intimated in these pages, that Landseer at an early stage painted with greater solidity than in later days. Dr. Waagen says, "This picture exhibits a power of coloring" — by this he doubtless meant depth of tone, for coloring is simply out of the question in Landseer's art — "and a solidity of execution recalling such masters as Snyders and Fyt." Here we may as well say that no one has a true and complete, or even a satisfactory notion, of the spirit and vigor of our painter's powers at this time, unless he has studied these triumphs of Landseer's youth. They possess qualities which are not discoverable in his later works, but of course lack some extraordinary merits which predominated with the artist as he grew older.

The preference often exhibited by Landseer for the British Institution appeared strongly in 1826, when a picture, which had been much talked about in professional circles, was shown at the gallery in Pall Mall, and attracted even more admiration than the foregoing works had done. This picture was the famous "Alpine Mastiffs re-animating a Distressed Traveller," which was afterwards engraved by John Landseer, and had probably received no small benefit from the studies of its author in respect to the magnificent dog of St. Bernard, to which we have formerly referred as the property of "a gentleman of Liverpool," or a Mr. Bullock,

according to the catalogue of the Spring Gardens Gallery of 1817. See what is said below in respect to the exhibition, in 1835, of "A Sleeping Bloodhound," now at South Kensington.

It must not be supposed that our subject, so young as he was at this date, produced small pictures, as is the wont of many youthful artists: on the contrary, the British Institution contained, about this period, two paintings by him, one of which measured six feet by seven feet six inches; while its companion, "A Lion disturbed at his Repast," was six feet by eight feet, "landscape way," as artists say; i.e., the longer dimension was that which was horizontal. At the same gathering appeared another lion-picture, "A Lion enjoying his Repast." We have already observed Landseer with his brothers copying parts of the Cartoons of the same size as the original. At this period (1821) Landseer exhibited a large picture at the British Institution, styled "The Seizure of a Boar," with life-sized figures, which is now at Bowood, and belongs to the Marquis of Lansdowne; it is full of action, and worthy of the artist's rising fame. We believe it has not been engraved. It will be seen that Haydon's advice had been adopted, — large works were undertaken, and a lion dissected. An opportunity for the latter mode of study offered itself about this time through the death of a lion in the Exeter Change Menagerie. This chance was seized; and the results were several lion-pictures, such as those above mentioned, and "A Prowling Lion," which was at the Royal Academy Exhibition of 1822.

After these, lion subjects fell out of Landseer's line of production for a considerable length of time: opportunities for anatomizing costly and rare animals do not often occur; yet as we may presently observe, our artist was at a later day fortunate in obtaining at least one other chance of this kind. The history of this matter, and an anecdote respecting it, are narrated further on.

In 1821 the progress of our subject was continued with rapidity and honor. The pictures of the year were, at the Royal Academy, "Rat-catchers," a work which may be taken to illustrate Landseer's admirable inventive powers at this period, although it is by no means the most important of his productions of the kind and date. Three dogs are depicted in an old barn, and as if they had gone wild with passion and anxiety, because a fourth, whose extreme latter end is visible, is "scurrying" rats in the depths below the broken floor of the place. His tail, meanwhile, gives to those above most expressive signals of excitement and rage, and, beyond all chance of misunderstanding, indicates his own furious desire to get at his foes. It is but slight comfort to the eager creatures, that several of their enemies are already stretched on the floor, or that a living rat, half conscious of impending doom, springs and dances at the wires of a circular trap which stands near his dead brethren: he is at once confined and fortified in bars of iron. A maltster's shovel, birch broom, and piece or two of old cart-harness, traces of cart-gear, a bottle, and stray wisps of straw, litter the ground, and aid the composition of the picture. This composition, as regards the dogs, is worthy of admiration. The three

entirely visible dogs may be described as follows: A big white terrier, in whom one fancies the "Brutus" of former pictures, plunges and "scurries" round the hole where the sunken comrade is at work so eagerly; he grovels with his nose near the floor, and thrusts his head and chest forward in fierce action; his jaws are set, and his breath goes quickly in and out of his nostrils: his ears are thrown to the front as if to listen for squeaks in the region of the rafters; his eyes protrude, and are glittering with ravenous desire; his fore-feet are spread widely apart, and his hind-legs thrust far behind. The *chiaro-scuro* of the picture is disposed so that the white body of this dog is the chief object; the light falls powerfully upon him, so that his color aids the effect in the manner of the great masters of *chiaro-scuro* — which is much more than mere "light and shade" in the common sense of that term. Behind, — with a white mark like a splash of chalk on the back of his head and between his ears, his figure coming above that of the last-named animal, — squats on his haunches a black dog of less demonstrative but equally excitable temperament; his back is arched in a bow-like curve; he quivers in every muscle, and bends his head over the searching terrier with an eager gaze that is very finely expressed. He seems to whimper now and then; but "Brutus," if it be he, yelps, snaps, barks, and almost howls in his ardor. One sees, that, if the hole were big enough to admit the bigger dog, he would swiftly pull the pioneer out, and go into it himself, so confident is he in his own resources in an emergency like this; but, with all this valor, he is discreet enough to know that the hole would never admit a bulky carcass like his own, and that the sole chance for him consists in the possibility that a rat may appear at some apparently unguarded crevice of the floor, or, delirious with fear, rush between the legs of the half-buried hunter. Farthest off is a smaller and younger terrier, who has much the air of an amateur, or representative of the "lay-element" of rat-catching. This dog sits in rather a formal, affected manner; his ears are uncropped, and hang like lappels quaintly above his head, with no unapt likeness to the decorations on a cap of a fool of the middle ages. This is a younger dog, and as eager as his fellows, although apparently less impressionable. It may be that the joys of rat-combating are as yet untasted by him; or he may be the mere *dilettante* he seems. This picture was, like so many more by our artist, engraved by his brother Thomas Landseer, and published in 1823.

In the same year (1821) which produced the "Rat-catchers" for the Royal Academy, the British Institution was enriched with a picture that was engraved for "The Sporting Magazine," and styled "Pointers, To-ho!" The background shows a long level landscape, which is evidently a piece of nature; two pointers stand in the front, at the "foot" of the picture: behind them is a man with a gun. It is a thoroughly "sporting picture," and as true to life as it is possible to be. Of Edwin Landseer's paintings of this year at the British Institution, Wilkie wrote as follows to Sir George Beaumont, who was, of course, interested in the matter as the purchaser of a former work: "Ward, Etty, Stark, Crome, and Landseer are successful, but in no great work."

1822 was a year to be marked with a white stone in the annals of a young artist like Edwin Landseer at that time, because he then received the premium of one hundred and fifty pounds from the directors of the British Institution, for his picture, "The Larder Invaded," which was contributed to this exhibition of that date. In the same year Mr. George Jones, R.A., late Keeper of the Royal Academy, obtained the prize of two hundred pounds in acknowledgment of the merit of his picture styled "The Battle of Waterloo." In the year preceding (1821) John Martin received two hundred pounds on account of his "Belshazzar's Feast." As to Martin, there is a story to the effect that he contributed one of his early pictures to the Royal Academy in 1812, and, while washing his brushes in an adjoining room, had the pleasure of hearing his frame-maker's men dispute as to which was the top and which the bottom of the painting. This work, however, is one of Martin's finer productions, namely, his impressive and truly poetical "Sadak in Search of the Waters of Oblivion."

In the year 1822, our painter likewise contributed to the British Institution a work styled "The Watchful Sentinel." This is the picture in the possession of Mr. Chapman of Manchester. It represents a large black dog watching some packages; a post-chaise is in the distance.

There is an interesting passage in a letter by Wilkie to Sir George Beaumont, dated from No. 24, Lower Phillimore Place, on the 14th February, 1823; with reference to Landseer it throws a double light on the writer and our artist. This passage refers to what Sir David called a "niggling touch" in painting, as "very common of late in our pictures;" a defect, if such it was, that was due, no doubt, to over-anxiety on the parts of the artists, and to the desire "for fullness of subject," whatever that may be. The writer stated, "I have been warning our friend Collins against this, and was also urging young Landseer to beware of it." The fact was, Wilkie's health, which then appeared to be breaking up, rendered him unable to continue that extreme care in practice which distinguished his early and really good pictures; moreover, his reputation was made, and he wanted to be making money. This could not be done by "niggling" in painting: so he aimed at breadth, as he called it, went abroad for the benefit of his health, came back over head and ears in asphaltum, and never painted a sound picture afterwards.

Edwin Landseer's early practice is thus curiously illustrated by Wilkie's advice. No one could now think it needful to caution the former against "niggling," or enjoin cultivation of "breadth;" nor has it been required to do so since the Highland subjects were taken up after the northern journey with Leslie in 1824. To the first of these we shall presently refer, under the title of "Highlanders returning from Deer-Stalking," which was exhibited in 1827, the first contribution of the artist as an Associate of the Royal Academy.

"Neptune," a picture of 1824, represents the head and shoulders of a huge Newfound

land dog, in full front view, with his mouth open and the tongue shown; the head is black with a white stripe dividing it in two parts, and having an oval spot of black on the white of the forehead; it is superbly designed, and treated in full honor of the noble animal represented. It was painted for Mr. Ellis Gosling, and has been admirably engraved by the artist's brother

The best known of Edwin Landseer's early pictures is "The Cat's Paw," which was exhibited at the British Institution in 1824, and now hangs in the dining-room at Cassiobury, in Hertfordshire, the seat of the Earl of Essex. This work was bought of the artist for one hundred pounds, and sold, a few days afterwards, to the late Earl of Essex, who was a great patron of the arts, for one hundred and twenty pounds, and would probably be worth, if now sold, about three thousand pounds.

This was Sir Edwin's own estimate, made some years since, when, soon after the fever caused by a remarkably well-managed sale of pictures, the present Earl of Essex met the painter, and, among other subjects of conversation, asked what he thought "The Cat's Paw" would then produce if it were sold. "About three thousand pounds," was the answer. At the sale of the late Mr. Bicknell's pictures in 1863 occurred several illustrations of the enormous increase in the value of Landseer's pictures: thus "The Prize Calf," by no means one of the painter's best works, for which he four years earlier received four hundred and twenty pounds, was sold for one thousand eight hundred and ninety pounds; and "The Two Dogs," purchased for three hundred pounds, was sold for two thousand four hundred and fifteen pounds; while "The Highland Shepherd," exhibited in 1850, and bought by the fortunate collector in question for three hundred and fifty pounds, brought back again two thousand three hundred and forty-one pounds, ten shillings. As "The Cat's Paw" now appears, it is hot and dark in tone, if compared with the silvery and more solidly painted productions by the same hands. It scarcely needs a description, so well is it known: yet we may point out how admirably what may be called the history of the incident is told. The scene is a laundry, or ironing-room, probably in some great house, or, at any rate, in one where a monkey of most crafty and resolute disposition has access. The place is too neat and well-maintained to be part of a poor man's house. The "ironing-woman" has left her work for a short time; the stove is in full force of combustion; and the hand of some one who appreciated the good things of life has deposited on its level top, together with a flat-iron, half a dozen ripe sound chestnuts. To the aromatic appetizing odor of the fruit was probably due the entrance of the monkey, a muscular, healthy beast, who came, dragging his chain after him, and making its pendent bell ring and rattle on the floor. He smelt the fruit, and coveted them; tried to steal them off the cooking-place, with his own fingers, — those long, lean digits of the picture, — and burnt his fingers. He looked about for a more effective means, and — heedless of the motherhood of a fine cat, who, with her kittens, was ensconced in a clothes-basket at a comfortable distance from the stove, where she blandly enjoyed the

coverings and the heat — pounced upon puss, entangled as she was in the wrappings of her ease. Puss resisted at first with a sense of offended dignity and of wrath at being thus treated before the faces of her offspring. She resisted as a cat only can, with the lithe and strenuous limbs of her kind; the muscular, light, and vigorous frame of the creature quivered with the stress of her energy; she twisted, doubled her body, buckled herself, so to say, in strong convulsions of passion and fear, but still, surely, without a notion of the object of her captor. Yet he had by far the best of the struggle, for her tiger-like claws were enveloped in the covering which erst served her so comfortably; and kicking, struggling, squalling, and squealing, as strength departed from her in the unequal tussle, she flounced about the room, and upset the coal-scuttle on the floor, and hurled her mistress's favorite flower-pot in hideous confusion on the "ironing-blanket." It was to no purpose, for the quadruped with muffled claws was no match for her four-handed foe. He dragged her towards the stove; and dreadful notions of a fate in its fiery bowels must have arisen in her feline heart, as nearer and still more near the master of the situation brought his victim. Stern, resolute, with no more mercy than the cat had when some unhappy mouse felt her claws, — claws now to be deftly yet painfully employed, — Pug grasped her in three of his powerful hands, and as reckless of struggles as of yells, squeals, and squalls, with the fourth stretched out her soft, sensitive, velvety fore-paw, the very mouse-slayer itself, to the burning stove and its spoils. What cared he for the bowed backs or the spiteful mewlings of her miserable offspring, little cats as they were? He made their mother a true "Cat's Paw."

This picture was engraved by C. G. Lewis. Shortly after its exhibition, Sir Walter Scott came to London, and took the young painter to Abbotsford on his return; "where," said Leslie, recording the circumstance, "he will make himself very popular, both with master and mistress of the house, by sketching their doggies for them." It was probably due to the vein of thought and fancy most cultivated by Scott, and sure to affect his young visitor, that Landseer painted after this Scotch subjects and romantic themes, such as he had not until then indulged in. "Chevy Chase" was commenced shortly afterwards, as the next paragraph will show, and exhibited with marked effect on young Landseer's fortunes. Leslie had been with Sir Walter, taking his portrait, and found the novelist to "dislike sitting very much," and to be fonder of dashing out of doors with the "doggies," rabbit-killing, and landscape-hunting. The incident referred to by the picture at the British Institution in 1858 probably occurred at this time. Landseer's first visit to the Highlands was made in 1824. Leslie and he went together in the London and Leith steamer. They visited Glasgow, and Loch Lomond and Loch Katrine, and crossed the mountains on foot to Loch Earn, in order to be present at an annual meeting of Highlanders, which took place under the patronage of Lord Gwydr, and included performances on the bagpipes, dancing, the broadsword exercise, and the like pastimes. The painters traversed the length of Loch Earn in a large rowboat, with Highland rowers, who told the passengers, says Leslie in his "Autobiography," stories of the fairies who

haunted the shores. To this visit to Abbotsford was due the well-known "Scene at Abbotsford," by Landseer; and from it he derived the first inspiration for some of his early Highland pictures. After this period he rarely failed to visit the North in each passing year.

"Taking a Buck," and "The Widow," were Landseer's contributions to the Royal Academy in 1825, with a portrait. "The Poacher" appeared in the same year at the British Institution. "The Hunting of Chevy Chase," an important work, which has been repeatedly exhibited, was shown in the following season at the Royal Academy. The affectionate deference paid by Edwin Landseer to his father at this time has been illustrated by the account of the difficulty he experienced in leaving the parental roof. No one who knew the painter believes that he was likely to be weakly subservient to his father or any one else, or that in 1824, when in his twenty-second year, and already the possessor of a very considerable reputation, he was in any respect a timid recluse. Nevertheless it is recorded, that when one who interested himself in bringing his pictures into note called on the young painter in the rather dingy painting-room he occupied at this period in a street leading from the New Road into the Fitzroy Square region, — it was, we believe, Cleveland Street, and near where Mulready used to lodge, — the visitor asked, with reference to Landseer's studio, "Why are you in this place, without a table, carpet, or proper chairs? why not have a place where you can keep a dog or two, and have a garden, and so on?" The answer was, that the painter lived with his father, and occupied the place only to paint in. The offer of a hundred pounds for "The Cat's Paw," then just finished, that being a price quite satisfactory to the artist, did not induce him to conclude the bargain, and set himself free from the paternal control. John Landseer managed his son's affairs, settled the prices of his pictures, received the money, and, in short, conducted Edwin Landseer's business matters in his twenty-second year much as he had done when the son was twelve years old. In fact, John Landseer did for his son what Mr. Jacob Bell many years afterwards did for his friend, i.e., he managed his affairs with zeal and discretion; and perhaps the father kept a tighter hold on the painter than the friend was able to maintain. This affectionate arrangement was proof against the second offer of one hundred pounds in a crisp banknote for "The Cat's Paw," which thus came into the possession of the Earl of Essex, and not into that of the young artist's friend. The same affection for his father appeared in the exhibition of the "Sketch of my Father," one of the pictures of 1848, the pathos of which was as simple as it was kindly. Of the same vein of feeling we find it recorded that the Landseers, in order to make a welcome present to Haydon, when, in 1817 or 1818, they were about to depart from under his tutelage, prepared a copy of one of the Cartoons, which were, as we have already noticed, at the British Institution and in the Royal Academy. This copy — we are not certain if it was more than an important group — was prepared as a gift to Haydon. Sir Edwin himself bought and carefully preserved Haydon's "Judgment of Solomon," not only on account of the fineness of the picture, but, it is said, in kindly remembrance of his old master.

CHAPTER IV.

AT ST. JOHN'S WOOD.

"THE CAT'S PAW" was sold; and, soon after that event, a renewal of the offer of pecuniary aid, in order that he might establish himself, was accepted by the young painter, and he examined the neighborhood of the Regent's Park for a small house with a garden; and there he hit upon one, as we shall see. Here a large outhouse or barn connected with it was converted into a studio; and the painter set up his staff independently of his father — not, however, as it is said, without some qualms of heart at thus quitting the "old house at home." The fact is, the artist was not a man of business, nor even a man of the world; he had remained so long in tutelage, and owed so much to his father, that it needed more than ordinary facilities to be thrust on him ere he was induced to take the momentous plunge into the world as the chief of a household. This diffidence was so strongly marked, that, on learning that a premium of one hundred pounds was demanded for possession of the house, Landseer was about to break off the negotiation in despair of obtaining so large a sum. But his private adviser, who had in the first instance endeavored to purchase "A Cat's Paw," now came to aid. "Well," said he, on being informed of the difficulty which seemed insurmountable by the painter, "if that is the only obstacle, I will soon remove it. Go to the lawyers directly, and tell them to make out the lease, and that, as soon as it is ready for signatures, you are ready to pay down the sum required; and I will lend you the money, which you can repay me any time it suits you, without interest." This was agreed to; the lease was made out, and the money paid to the lawyers. In due course Edwin Landseer repaid the money by instalments of twenty pounds each; and this transaction concluded the history of the obtaining the house which Landseer enlarged as his means permitted and his fancies demanded. This is the house in which he lived for nearly fifty years, and in which he died. Here the greater part of his life's work was done; and in it, as we believe, John Landseer died. It was for many years the centre of the kindly painter, where his friends were summoned to meet by hasty messages, bidding them to pleasant parties; and it is the house which, of all others in London belonging to artists, has received the greatest number of distinguished visitors, always excepting the house of Sir Joshua Reynolds

in Leicester Square. Not long before this date the whole district was open, and the immediate locality pertained to Red Hand Farm. In those days deer were to be seen in Hyde Park, — a fact which seems beyond credibility. One would now as soon expect to see a phœnix, or be gored by the stag that was painted in our artist's next picture, as to encounter even a doe in Hyde Park.

The portrait of Lord Cosmo Russell (1825) represents a boy in a Highland dress, holding a whip, and galloping on a pony over a moor, with a dog running by his side. "Taking a Buck" shows three deer-hounds chasing a buck; one of the dogs has just leaped at and seized its prey by the ear, and thus checked the progress of the latter, giving a keeper an opportunity for throwing a noose over his antlers, so that he may be pinioned and secured. This picture is said to have been sold for three thousand guineas about the year 1855. (?) In 1826 appeared at the British Institution that picture of "The Dog and the Shadow" which is now at South Kensington. This is an illustration of the old fable; a dog with a piece of flesh in his mouth is crossing a brook by means of a fallen tree, and stops to gaze at the treacherous image of himself and his prize as reflected by the stream. A worsted cap and a pair of shoes on the bank indicate that a butcher's boy, who loitered to fish or bathe, has been plundered of part of his charge. Such is the official description. We believe it was about this time that Sydney Smith's humorous reply was given to an invitation that he should sit to Edwin Landseer. He said, with that dashing readiness which characterized the man of jokes, "Is thy servant a dog, that he should do this great thing?" This was a not very reverent paraphrase of the speech of Hazael, the messenger of Ben-hadad, king of Syria, to Elisha. There have been more than one claimant for the honor of saying this good thing; like many others of its kind, it was probably never "said" at all, but deliberately invented, with toil of brain and mental throes. There is, however, another story told of Sydney Smith, which is very good, and certainly not less characteristic of the wit than this one. Landseer once said to the clerical dignitary, "With your love of humor, it must be an act of great self-denial to abstain from going to the theatres." — "The managers," he replied, "are very polite: they send me free admissions, which I can't use; and, in return, I send them free admissions to St. Paul's."

The exhibition of the picture of "Chevy Chase" can hardly be said to have led to Landseer's election as an Associate of the Academy. This honor was anticipated long before; and the election took place, as a matter of course, immediately on his attaining the age of twenty-four years, that being the limit prescribed by the laws of the artistic body. Sir Thomas Lawrence and Mr. Millais were among the few to whom similarly early elections have been vouchsafed. "Chevy Chase" is at Woburn Abbey, and the property of the Duke of Bedford, whose ancestor was the original purchaser, we believe. In this picture we see the fruits of Landseer's visit to Sir Walter Scott and to the Highlands, a district of which he

may be said to be the artistic prophet, and from which he derived more subjects than any other; its men, animals, and landscapes he illustrated with uniform success, from the picture which comes next before us, to the famous "Flood in the Highlands" of 1860.

"The Chief's Return from Deer-Stalking" (1827) is not only the first important Highland picture by our painter, but the first of his contributions to the Royal Academy in the well-won position of the associateship. It is one of the best of his compositions, giving scope to all his powers in dealing with dogs, deer, and horses. Across the backs of a white and a black pony two magnificently antlered deer are strapped and bound. A young chief and his old companion, a mountaineer with traces of the wear and tear of a hard life upon his cheeks and in his gaunt eyes, step by the head of one of the loaded horses. They go slowly and heedfully down the hill. Two dogs pace with them; one of these turns to a deer's skull which lies in the herbage. With this picture, a still more noteworthy point than those which we have observed in the history of our subject is connected. With it his style of execution was changed from the sound and deliberate firmness of youthful practice to the broader, freer, and more effective mode which now characterizes his workmanship. The careful studies of earlier life enabled him to paint broadly, and with precision, and gave power to indicate at once that which, ere this time, was the result of ardent and long-sustained consideration. Amassed knowledge made the artist a master. It must not be concealed, however, that with this attainment of "mastery" no small sacrifice was made in respect to solidity and elaboration of modelling. Facility that was marvellous, and dexterity which had the charm of magic, at times utterly astounding to the observer, are, it must be admitted, somewhat dearly, though in a pecuniary sense very profitably, purchased by the sacrifice of qualities which in themselves are higher and rarer than facility and dexterity.

With "The Chief's Return" appeared "The Monkey who had seen the World," engraved by Gibbon as "The Travelled Monkey," a well-known design, showing the re-union of Pug and his untravelled friends. The latter are in their natural costume of hair: the former is dressed as a "beau," with his head in powder, and covered by a cocked hat of the most audacious *mode;* a cravat embraces his neck, and its widely-spreading ends cover his chest; a long-skirted, deep-pocketed, laced, stiff-collared coat holds his lean body; a large lappelled vest hangs nearly to his knees; breeches, stockings, and buckled shoes enclose his lower extremities; his tail is nowhere, but he carries, instead of it, a splendid cane, and bears round his neck a most superfluous eyeglass. His unsophisticated comrades contemplate this figure with expressions which may be readily imagined. The pendent eyeglass bothers them more than all the rest of his bedizenments. A few of the less bold monkeys squat and gibber behind the principal group.

The British Institution comprised in this year (1827) "Chevy Chase," before mentioned, with the well-known picture of a dog — Sir Walter Scott's "Maida," it is said — reclining by

a piece of armor; a work which is entitled "Scene at Abbotsford," and was, no doubt, designed during the visit of which we have spoken before. It is well known by Westwood's capital engraving for one of the Annuals. The year 1828 was for our subject one of comparative rest, as far as exhibitions were concerned: 1829 produced "The Illicit Whisky-Still in the Highlands," an admirable work, which must be familiar to most readers; also "A Fire-side Party," which is now at South Kensington, and shows how in a rude bothy several serious-looking terriers are lying and sitting in various attitudes of thoughtfulness and ease before the fire. These dogs belonged to Malcolm Clarke, Esq., of Inverary, and are said to have been the original "Peppers" and "Mustards" described in "The Antiquary" by Sir Walter Scott; their descendant appeared in the picture of 1833, which represented Sir Walter himself and companions. In 1827 was published "Monkeiana; or, Men in Miniature," six parts, with twenty-four plates, by Edwin Landseer.

The year 1830 witnessed the election of our artist to the full honors of the Royal Academy. Having attained this point in his life, it will not be needful to follow his yearly steps: suffice it that it is our purpose to deal chiefly with Landseer's more important productions, and to note his accessions to honors.

In "High Life" and "Low Life," pictures which are comprised in the Vernon Gift, and now in the National Gallery, South Kensington, we have contrasted conditions. The gentle, gentlemanly stag-hound, apparently the dog of the "Scene at Abbotsford," appears in the former of these paintings, which were first exhibited at the British Institution in 1831, and are noteworthy on account of their size, being not more than eighteen inches by thirteen inches and a half. They are among the least of celebrated pictures, and, comparatively, mere sketches. The second subject is a broad and brawny bull-dog, the *aide* of a butcher, by whose block, and guarding whose hat, pipe, boots, and pot, he sits. Our dog here is in a state of satisfaction with the recent past and the soon to come: he has had a capital meat breakfast — note the beef-bone in front of the step; the sun is bright and warm, so that it makes him lazily blink one eye, while the other, being shaded, is watching. Fat, he lounges against the jamb of the door; the savor, nay, the very flavor of the bone and its adjuncts, lingers about his muzzle, which he licks gently and unctuously. His prospects are almost as agreeable as his experiences; for is he not about to have a ride in the cart — note the whip hanging on the door-latch, and the boots, — to market, where there are sure to be company and canine sports?

"Poachers Deer-Stalking," another famous picture, appeared in this year (1831), with "Too Hot!" "A Lassie herding Sheep," a contribution to the British Institution in 1832, was at the Art Treasures Exhibition in 1847, and at that time the property of William Wells, Esq. It needs no description here. In 1832 was exhibited a picture which most fortunately illustrates what we have written about the perfect command of the brush, and the extraor-

dinary facility, which long-continued and severe studies gave to our painter. This was the work called "Spaniels of King Charles's Breed," which is now in the Vernon Gift, and comprised in the National Gallery. It is sometimes styled "The Cavalier's Pets," and represents two dogs lying on a table, by the side of a gray hat with a large drooping ostrich-feather stuck in its band. The dogs were pets of Mr. Vernon's; and the sketch was made in his house as a commission to Landseer, but, after a short sitting, not continued for some time. One day Mr. Vernon met the artist in the street, and reminded him of the commission. Two days later the work, as it now appears, was delivered at Mr. Vernon's house, although it was not begun when the meeting took place. It is, then, a production of not more than two days' labor, and a wonderful triumph of dexterity in brush-working; showing, on the part of the producer, as much facility as the ancient fresco-painters exhibited when they dealt with and completed a single and important head of a man in one day. The sweeping touches by which the feather in the felt hat is expressed have been placed with exquisite precision, and deserve the most careful consideration of all students and amateurs in dexterous art. This kind of execution, of which Landseer's pictures exhibit innumerable illustrations, is quite of the magical sort; it is really, however, notwithstanding its marvellous quality, more like amazingly dexterous penmanship, in which the artist astounds us with his elaborate and super-skilful flourishes and flow of lines in lines, than downright painting of the stricter order, which does not suffer itself to be contented with exquisite craftsmanship alone. In this category of triumphs of dexterity must be classed the countless and surprisingly fortunate imitations of hair and feathers which consummate "dragging" of the brush, and incomparable skill, enabled Landseer to produce with great rapidity and frequency. It is said, although our memories cannot verify the statement, that Landseer sent a picture of "Rabbits" to the British Gallery, i.e., probably the British Institution, under which he wrote, "Painted in three-quarters of an hour." Both the dogs in Mr. Vernon's picture came to violent ends: so says the "Art Journal." The white Blenheim spaniel fell from a table, and was killed; the true "King Charles" fell through the railings of a staircase in his master's house, and was picked up dead at the bottom of the steps. The history of another ill-fated dog, a subject of Landseer's art, will be found in our account of "The Sleeping Bloodhound," now in the National Gallery, exhibited at the British Institution in 1835. This anecdote likewise illustrates Landseer's amazing facility.

As to Landseer's facility of execution, Mr. Redgrave truly wrote thus: "That happy facility which has already been alluded to is fairly to be illustrated in the works of Sir Edwin Landseer. Examine carefully 'A Fireside Party,' No. 90 (Sheepshanks Gift); here the hairy texture of the veritable race of 'Pepper' and 'Mustard' is given, as it were, hair for hair: yet it was achieved at once by a dexterous use of the painter's brush. Or, turn from this work to 'The Tethered Rams' (No. 95, Sheepshanks Gift), where the fullest truth of a woolly tex-

ture is obtained by simply, with a full brush, applying the more solid pigment into that which has already been laid on as a ground with a large admixture of the painter's vehicle. Days might be spent endeavoring to arrive at a result which the painter has achieved at once. The early works of this painter are a complete study for light-handed and beautiful execution. They look intuitively perfect: yet many instances are known of his extreme rapidity of execution." It should be noted that Mr. Redgrave must refer to pictures which might be truly, if relatively, styled "early works" of Landseer. The works to which we have called attention as produced before 1826 are examples of happily directed labor, not drudgery, but any thing rather than displays of tact in painting, and dexterity in handling. Note the passage we have quoted from Wilkie's letter to Sir George Beaumont. It is needful to interpose this statement, because too many persons admire such facility as an end, whereas it is but a felicitous means in art. The extraordinary felicity and skill of our painter followed more than twenty years' hard study. Foolish ideas often rise in the minds of those who read stories such as we have just given; which stories are truer than the tale of the exasperated painter — was it Rubens, or Zeuxis? — who is said to have dashed the foam in a pictured horse's mouth by angrily casting his brush at the painting. Mr. Redgrave continues, —

"In the collection of the late Mr. Wells of Redleaf, among many other works by this artist (Landseer), are two which are peculiarly illustrative of this quality. One is a spaniel rushing out of a thicket, with a wounded rabbit. The rabbit and dog are of the size of life, they have the fullest appearance of completeness: yet the picture was painted in two hours and a half. The other picture is of a fallow deer, and of the size of life, painted down to the knees. Mr. Wells used to relate, that, on leaving the house to go to Penshurst Church, the panel for this picture was being placed on the easel by his butler; and, on his return in about three hours, the painting was complete, — so complete, indeed, that it is more than doubtful if equal truth of imitation could have resulted from a more labored execution." Finally, as to this astonishing facility in painting, let us write that in the National Portrait Exhibition of this year was a portrait of the second Lord Ashburton (No. 467), which is of "a three-quarter view," and painted on a canvas thirty-six inches high by twenty-eight inches wide, which is stated to have been executed in one sitting. Of course this is not a highly finished work. As a vigorous sketch, the amount of thinking and power of execution involved in its so rapid production are marvellous. A picture, "Spaniel and Rabbit" (No. 405), at the Manchester Art Treasures Exhibition, was inscribed by the artist in pencil, on the stem of a tree, that it was "painted in two hours and a half."

But by far the most amazing of all these instances of prodigious technical powers possessed by our subject is that which is in itself, apart from its occurrence with regard to Sir Edwin Landseer, a subject of extraordinary interest to physiologists, and inquirers into the nature of the action of the brain and the distribution of nerve-power. Our informant is a

Royal Academician of unquestioned sagacity, and remarkable for his accomplishments and acute powers of observation. A large party was assembled one evening at the house of a gentleman not now unknown in the upper ranks of London "society." Crowds of ladies and gentlemen of distinction were present, including Landseer, who was, as usual, one of the lions of the occasion. A large group of the company gathered about the sofa where Sir Edwin was lounging in conversation; the subject, after many turns, approached that of extraordinary dexterity and facility in feats of skill with the hand. No doubt the talk was ingeniously led in this direction by some of the party who knew that Sir Edwin could do wonders in the way of dexterous draughtsmanship, and they were not unwilling to see him draw; but they did not expect what he did. A lady lolling back on a settee, and rather tired of the subject, as ladies are apt to become when conversation does not strongly appeal to their feelings or their interests, exclaimed, after many instances of manual dexterity had been cited, "Well, there's one thing nobody has ever done; and that is, draw two things at once." She believed she had signalized herself for the evening by quashing a subject of conversation, and was about to return to her favorite and most becoming attitude, when Landseer said, "Oh, I can do that: lend me two pencils, and I will show you." The pencils were got, a piece of paper was laid on the table; and Sir Edwin, a pencil in each hand, drew simultaneously, and without hesitation, with the one hand the profile of a stag's head and all its antlers complete, and with the other hand the perfect profile of a horse's head. Both drawings were full of energy and spirit; and although, as the occasion compelled, they were not finished sketches, they were, together and individually, quite as good as even the master himself was accustomed to produce by one at a time, and with his right hand alone. The drawing by the left hand was not inferior to that by the right hand.

Now, this showed that the artist's brain was acting in two directions at once, controlling two distinct limbs in similar but diverse operations; for it was observed by our informant that the acts of draughtsmanship were strictly simultaneous, and not alternate. Had the latter been the case, the wondrous feat would have been resolved into one of simple deft draughtsmanship, about which no one would have questioned the ability of such an artist as Sir Edwin Landseer. Now, this feat far surpasses in its strangeness that of Mr. Deacon and other eminent chess-players, who have been known to continue not fewer than six games at chess, all at one sitting, and without seeing any board. Feats like that of the chess-players, however wonderful, differ entirely in kind from the (so far as we know) unparalleled one we have described. These are efforts of astoundingly powerful memories, and acts of the clearest mental vision, combined with that extraordinary power with which chess-players seem to be specially endowed, the possession of which, however, by no means proves that the owner is a man of superior general mental ability. Sir Edwin Landseer's feat was of quite another sort, and proved him capable of "doing two things at once,"—things which were, no doubt, easy of

accomplishment by any artist of his faculties, and singly; but, when simultaneously performed in duplicate, such as, we believe, have not hitherto been recorded.

"The Stone-Breaker's Daughter," a picture of the year 1830, engraved by J. Barnet, shows a group by a Highland roadside. An old man, with a plaid over his head, squats on the ground, hammer in hand, snuff-mull by his side, and apparently not much work done. His pretty daughter, a girl of twelve years or thereabouts, has brought the old fellow's dinner in a basket; a dog licks her hand affectionately, as the damsel loiters to gossip with her father. This is an agreeable picture enough, but exhibits no particular interesting features, either of sentiment or technical value.

"Waiting for the Deer to rise," (1831) otherwise "Poacher Deer-Stalking," represents three Highlanders crouching near the summit of a hill, one of whom holds a dog round the neck to restrain him, while another, with a gun in one hand and a branch in the other, looks out for the coming of the game; painted for E. Holden of Aston Hall, Derbyshire, and some years afterwards sold for £819. It measures two feet three inches by one foot eight inches and a half.

"Hawking" (1832) shows a lady mounted on a white horse, with her attendants riding and on foot, with dogs and hawks. The group is on the border of a lake; a falconer in the mid-distance flies a hawk at a heron which soars into the air on our left; a bare-headed page stands at the head of the lady's palfrey, holding its bridle.

In 1833 Sir Edwin painted the figures of a picture, "The Harvest in the Highlands," of which Callcott produced the landscape. This combination was exhibited at the Academy in the year in question.

In 1833 an unusual number of Landseer's pictures were exhibited. What these were, the catalogues show. For our present purpose, the most important among them is the inimitable "Jack in Office" (No. 94 in the National Gallery of British Pictures, Vernon Gift). The faculty of Landseer's mind which is most popular, because most obvious in its manifestations, was humor, of which few painters possessed a greater share. True humor, however, contains pathos, and sets us thinking even when we smile. This sort of humor is shown in "A Jack in Office." An itinerant dealer in dog's-meat has left his barrow in an alley, and under the guardianship of a satiated mongrel, while he transacts a little business, probably across the counter of a tavern. The tight-skinned custodian has seated himself upon the top of the barrow, as on a throne, where he receives the courtier-like attentions of his hungry and less fortunate fellow-creatures. One wretched beast exhibits his lean carcass, pleading for pity; another, seated on his own tail, begs humbly in *forma pauperis*, with dropped paws, and adulatory whine; a third appears to appeal to the guardian's gallantry and devotion to her sex. But in vain: he sits in calmness and disdain; a half twinkle is in his eye, as though he saw their motives, and scorned the meaner supplicants. Also, he seems experienced in the

canine world; for under his half-closed and disdainful eyelids is a sharp look at the self-degrading beggar we have named the second: he thus watches because he feels this beast to be totally devoid of principles, a predatory rascal who might, if the eye should only wink, dash upon the spoil, and fly. A *coup d'état* of this kind must, let it be noted, be successful; and, by dogs of bolder spirits than these, could be attempted. One must, in that case, sacrifice himself for the common good; there is none to do so. The meagre beast in front is a pointer, and all about him is pitiable; he must have lost his character ere he sunk so low as this; his drivelling mouth, sunk chaps, nervous and imploring eyes, shaking limbs, and quivering tail, powerfully suggest the idea of a born gentleman, driven to implore charity, exhibiting the signs of utter famishing as the utmost appeal. A contrast, which heightens the pathos of this, is seen in the person of a dark puppy, who, having devoured his "haporth," now nervously gnaws the skewer which held it, and quivers all over with unsatisfied greed. One discerns that the guardian is a thorough dog of business, because he pays not the slightest attention to this little customer, who, having legally acquired his portion, is not under surveillance. Besides, if he did any thing wrong, has he not a master to be made responsible? There is such a hateful and conceited disdain about the "Jack in Office," that the spectator, heedless of morality, and reckless of the rights of property, hopes one of the dogs will sacrifice himself for the general luck, and engage the watcher in combat, while the others fall to. There are volumes of character in this picture which are sustained even by the placing of a dog in the distance, looking on, as if in hopes to profit by the chances of a *melée*.

"The Naughty Boy," exhibited at the British Institution in 1834 as "A Naughty Child," and well known by means of Finden's engraving, was a portrait of a sturdy little urchin whom Landseer essayed to paint on account of the determination his features exhibited, and the sturdiness of his handsome face and frame. As it is said, the boy was brought, being in a rebellious frame of mind, straight from his school to the workshop of the painter. Sulky at first, he became outrageous when he saw his enemy seated with a kindly laugh on his face: pouting, the boy frowned, and hugged himself with his own arms, blew bubbles between his compressed lips, and scowled, and obstinately turned his knees in. Pending the preliminaries of the picture, the irate young gentleman was left standing alone in the centre of the room. Wrath overcame him at seeing that, as the brazen head of Friar Bacon declared, soon "time would be no more," and resistance would be useless; he flung down his slate with dreadful clangor, like the shield of a wounded Homeric hero, and, skulking into the corner, savagely cried, "I *won't* be painted!" and was painted, for the admonition of all "naughty" boys, so that "his knit and furrowed forehead" gathers itself under a fine head of flaxen hair, that now looks twisted into Gorgon curls, and quivering with determination and wrath. It is good to notice how the self-devouring passion of the child seems to make him shrink into the

smallest possible space, — turning his toes in, huddling up his feet close together; his arms are pressed against his sides, and his shoulders raised, as though every power of body and mind concentrated itself in a small compass for unflinching resolution and anger. The artist has introduced the accessories which pertain to an infant's school, — a book lying on a form, &c.

CHAPTER V.

"SUSPENSE," 1834.

IN 1834 many place the attainment of Sir Edwin Landseer's highest level in art: then appeared at the Academy "Suspense," "A Highland Shepherd Dog rescuing Sheep from a Snowdrift," "A Scene of the Olden Time at Bolton Abbey," and others. Of these, to our minds, "Suspense" is by far the best picture, and aptest illustration of Sir Edwin's genius; on this, if we chose, his honor should rest. "In some cases," says Mr. Redgrave, with reference to this work, "the invention of the artist is exerted rather to exercise and call forth the imagination of the spectator than to display his own." "Suspense" is an excellent example of the pictures of this class. A noble blood-hound is watching at a closed door, shut out, one may imagine, from the wounded knight, his master. There are the steel gloves removed from the now powerless limbs: the torn eagle-plume tells of the deadly strife; and the continuous track on the floor shows how his life-blood flowed away drop by drop as he was borne within. Who does not watch with the faithful hound in deep "suspense" for some token that his master yet lives? Others, again, can read the picture far differently. These may imagine that the dog has tracked the author of some act of violence or deed of blood; the plume, torn from the casque of the struggling man, lies on the floor sprinkled with the blood shed in the struggle ere the victim was borne within the now closed portal; we recognize the scuffle of the moment, his hand clutching the door-post with fearful energy to prevent the closing, the stifled cries, the hopelessness of resistance. Yet there, like a watchful sentinel, waiting in silence, the animal crouches, whose instinct teaches him to follow untiringly the object of his search; the spectator himself waits in anxious eagerness for the re-opening of the door, anticipates the spring of the animal, and the renewed struggle that will ensue.

"The Highland Shepherd Dog rescuing a Sheep from a Snowdrift" tells its own tale, and needs no explanation from us. The sheep is sunk and almost smothered in the snow; its struggles benefit little; but the sagacious "colly" aids it by clearing away the snow.

"Bolton Abbey in the Olden Time," engraved by Mr. S. Cousins, has been interpreted in many ways. It is, perhaps, the most popular of the painter's productions, and yet, except

"Windsor Castle," to which we referred before, is that which least satisfies the critic. Primarily, the difficulty of fairly and naturally interpreting it, the lack of imagination it evinces, and the artificial posing of the figures, are defects which the analytical mind hardly overcomes; secondly, it has the air of a collection of portraits of modern folks, and so belies its title. The dogs and game pertain to another category, and deserve differing judgment. The picture belongs to the Duke of Devonshire. Another artist has been known to say that it was the first picture for which he got four hundred pounds. It would now sell for at least three thousand pounds.

In the Sheepshanks Gift at South Kensington is a picture, exhibited in 1834, which well deserves our attention, being the highly humorous and characteristic "Highland Breakfast,' showing several "sheep-dogs and terriers anxiously waiting the cooling of a mess of hot milk, which has been put before them in a pan. That impatient beast whose back is towards us risks his nose, and vainly demurs to the delay; the next, a canine mother, yields a meal to her puppies, but gets none herself; another, longing but prudent, sniffs the feast, and, feeding in imagination, licks his mouth; beyond, a staid, experienced, and dignified retriever is content to bide his time, knowing that he, at least, will get a lion's share; a little white terrier, evidently a toady to this last, endeavors vainly to imitate his patience and self-command. The mistress of the shieling, a fair young mother, nourishes her babe in the most approved fashion."

"The Drover's Departure: Scene in the Grampians," was at the Royal Academy in 1835. The picture contains a host of incidents arising out of the departure of herds from the Highlands for the south. In the foreground the grandfather has his horn filled with mountain dew by his daughter, whose husband, just behind, caresses their youngest child. The plighted lovers in the background discuss probabilities. The droves are assembled; the old dog suckles her puppies for the last time; the old white pony has lost his front teeth, so bites sideways for the last meal of home grass; the hen defends her chickens against a robust puppy of aggressive and hilarious disposition; the boy promotes the strife; the old woman "fidgets" every one about her. Note the positions of the lovers' hands. This picture is at South Kensington, part of the Sheepshanks Gift. "The Tethered Rams" appears to be a study for part of it. The last-named work was at the Royal Academy in 1839, is now part of the Sheepshanks Gift, and may be referred to here. The official description is the best: "Two rams are tethered to an old and fallen tree, and watched by two sheep-dogs; in the mid-distance the flock is feeding under the care of a shepherd, who is talking with a Scottish lassie near him. A loch and mountains form the background."

We have remarked the fact that Landseer contributed some of his most popular as well as some of his best pictures to the British Institution. An instance, which has a very interesting anecdote attached to it, occurred in respect to the noble design, "A Sleeping Blood-

hound," a contribution to the Gallery in Pall Mall in the year 1835, a date to which our remarks have reference. This work is now at South Kensington, National Gallery, to which institution it was bequeathed by Mr. Jacob Bell, Landseer's constant friend and zealous "man of business." It represents a dog of the kind indicated by the title, lying as if asleep, with the body slightly curved, the jowl resting on the floor, and the fore-paws apart extended likewise on the floor. The picture has been admirably engraved by Mr. T. Landseer. The following is its history: The hound whilst lying on a parapet at the Clock-House, West-hill, Wandsworth, Mr. Jacob Bell's residence, over-balanced herself, and fell between twenty and thirty feet, died during the night, and was taken on the following morning (Monday) to St. John's Wood, in hopes of securing a sketch of his old favorite, who had long been waiting her turn for a sitting. Speaking of Sir Edwin, Mr. Bell said, "The sight of the unfortunate hound suddenly changed an expression of something approaching vexation (at the interruption during his daily occupation) into one of sorrow and sympathy; and, after the first expression of regret at the misfortune, the verdict was laconic and characteristic, — 'This is an opportunity not to be lost; go away; come on Thursday, at two o'clock.' It was then about midday, Monday. On Thursday, two o'clock, there was 'Countess' as large as life, asleep as she is now." Another authority states that she knew Mr. Jacob Bell, and lived in the house at Wandsworth, from the balcony of which the dog fell. She had often heard Mr. Bell give the following version of the circumstances: "The hound was, one dark night, anxiously watching her master's return from London. She heard the wheels of his gig, and his voice; but, in leaping from the balcony where she watched, she missed her footing, and fell all but dead at her master's feet. Mr. Bell placed the hound in his gig, and at once returned with her to London, called Sir Edwin Landseer from his bed, and had a sketch made then and there of the dying animal."

The rapidity with which this picture was produced is another illustration, additional to those which have been given before, of the remarkable facility of Sir Edwin's brush. The picture is no little one: it measures three feet three inches high by four feet one inch wide.

"Comical Dogs," now at South Kensington, shows two large, rough terriers, who have been decorated by their master, the one with an old woman's cap, and a pipe in its mouth, the other with a great Scotch bonnet. There is a good deal of humor in this picture, but it is not one of the artist's best paintings. "Odin," engraved by Mr. W. H. Simmons, a fine picture of a famous dog, and others of good name, were exhibited in 1836. In 1836 there was published "The Sportsman's Annual," with illustrations by Edwin Landseer, A. Cooper, and C. Hancock, thirteen lithographs of dogs, with a descriptive text. In 1837 came "The Highland Shepherd's Chief Mourner," a work which is far more touching than more direct appeals to the imagination. A lonely shepherd has finished a long life among the Highland valleys; and the picture represents his coffin covered by his maud for a pall, with his dog, the

trusty companion of his later years, and chief mourner, the single and faithful guardian of the dead. The expression and attitude of the now friendless animal are admirably suggestive of almost human woe; his limbs seem relaxed and without feeling of life, as, passing close to the coffin, and resting his head upon it, he broods over his lost master. The thoughtful and pious life of the shepherd is hinted at by a Bible which lies upon a stool in front; and his age and infirmities, by the spectacles placed beside the book, never more to be used. "The Shepherd's Grave," which appeared with the Art Treasures at Manchester in 1857, was a picture of similar inspiration to this. A sheep-dog lingers by his master's grave, his head declining over the freshly-heaped bank of earth, with its bindings of withy. The moon is rising low on the horizon: yet the dog remains with strength sufficient to show how recent has been the master's decease. The white stone rises in the light, and displays an incomplete inscription. The carver will return in the morning: his tools lie ready for the work; but the dog will remain all night, and so on, until there there is no more day for him.

"The Portrait of the Marquis of Stafford, and the Lady Evelyn Gower," before the public in 1838, is that pretty picture of the girl with a fawn, round the neck of which she has placed a garland; a spaniel sits "begging" before her; a boy in a short dress, with bare shoulders and legs, is seated on the grass in front of the group, and looks up, while a noble deer-hound lolls against a tree. It is probably Landseer's best portrait-picture.

"The Life's in the Old Dog yet," exhibited in 1838, is another of the artist's very poetical and pathetic pictures. An old deer-hound, champion of many a hunting, was over-eager in pursuit of the deer which lies dead and shattered on the rocks at the foot of a cliff. The deer fell in a desperate leap; the dog, being close upon his haunches, overran himself, and fell after. When the hunters came, the difficulty was to recover the old dog, and bring up the deer. An ancient sportsman was let down by means of a rude rope, and, in the words which give a title to the picture, hails the folks above, while he sustains the head of the dog.

When this picture was comprised in the Art Treasures Exhibition at Manchester, in 1857, it hung close to a production of Mr. J. R. Herbert's, the title of which was, "Lear disinheriting Cordelia," a subject the artist had treated with at least sufficient demonstrativeness in the action and expression of the king. A humorous mistake was made by a person who was attracted by the effective design of Landseer's brother Academician. In the broadest "Yorkshire" he demanded of a companion, "What's 329?" The latter blundered and read from the catalogue the title of No. 331, "There is Life in the Old Dog yet."—"So there is, *to be sure!*" ejaculated the inquirer, in happy ignorance of the mistake.

The year 1838 was remarkable in the annals of the art of Landseer; for in the Exhibition of that year we encountered the noble picture, one of the finest of Landseer's works, "A Distinguished Member of the Humane Society,"—the large white Newfoundland dog, with a black head and a white muzzle, reclining on the last stone of a seaside quay, while the

summer ripples slowly rise and fall at the sea-wall, where the big mooring ring just catches the lapsing wavelet as it runs along the stone. The dog is one of the most wonderful representations of a member of his race which art has produced; and this may be truly said, notwithstanding all that can be averred in respect to the considerable amount of *chic* and technical dexterity, that marvellous but simply dexterous handling of the painter. The trick of an earnest expression, the semi-human pathos of the dog's eyes, is not less effective than truthful. He lies in the broad sunlight; and the shadow of his enormous head is cast sideways on his heaving flank as white as snow. He looks seaward with a watchful eye; and his quickness of attention is hinted at by the gentle lifting of his ears. The painting of the hide, here rigid and there soft, here shining with reflected light, there like down; the masses of the hair, as the dog's habitual motions had caused them to grow; the foreshortening of his paws as they hang over the edge of the quay; and the fine sense of *chiaro-scuro* displayed in the treatment of the whole picture,—induce us to rank this work with the painter's masterpieces. It has been superbly engraved by Mr. T. Landseer.

"Dignity and Impudence" was likewise at the Art Treasures Exhibition, Manchester. It was first shown at the British Institution, in 1839, with the title "Dogs." The noble bloodhound, of the Duke of Grafton's breed, who calmly regards some approaching person, has received on terms of intimacy to his kennel a snappish little Scotch terrier, whose irritability is not soothed by grand companionship. The big dog's name was "Grafton," a name of his family; that of the little one is unknown to fame. The picture was bequeathed by Mr. Jacob Bell to the National Gallery, and is now at South Kensington. It was engraved admirably by Mr. T. Landseer.

In the year 1839 appeared a picture which is not often reckoned among the masterpieces of Edwin Landseer's art: this is "Van Amburgh and his Animals," a different work from that which belongs to the Duke of Wellington, and was at the Academy in 1847. The latter is the less acceptable picture of the two. Both, of course, have extraordinary merits; but in the eyes of critics neither of these, nor any of Landseer's later paintings of lions, approach in merit and value those works of his youth, a few of which we have already named, being, e.g., "A Prowling Lion," and "A Lion enjoying his Repast." The earlier examples alone are worthy of companionship with the very ably modelled lions of Trafalgar Square. The artist had, during a considerable portion of his life, continued his studies from lions; and whenever the late unfortunate Mr. Mitchell, the accomplished Secretary of the Zoölogical Society, had a dead lion on his hands, the refusal of that rare windfall was usually offered to Edwin Landseer. Until the painter was consulted, there was small chance of any other zoölogist in London getting a chance of dissecting the carcass of "a king of the beasts." There is a well-known story, told originally, we believe, by Charles Dickens; or at least it is often fathered on that writer, and may belong to him as truly as to anybody else. It is the counter-

part of the story of Sydney Smith, on "Is thy servant a dog?" but it must not be omitted here. Some of our artist's ways were, like those of artists in general, strange to many of his visitors; and stories are afloat about them which are probably untrue; but there is strong probability in that one which says that one evening, while a few friends were assembled at the painter's house in St. John's Wood, the door of the room was suddenly opened by a man-servant, who said, with the *sang-froid* which indicated volumes as to the matter-of-fact nature of the speaker to whom nothing seemed unreal, "Did you order a lion, sir?" If such beasts had arrived daily at Sir Edwin's door, the question could not have been uttered with more imperturbability. The amused and astonished guests looked to their host for an answer. It is said that some among them were afraid, or pretended to fear, that a living lion was loitering at the gate, just waiting Sir Edwin's word to enter among his visitors. No one could be quite sure what so remarkable a man would do; but we suppose none present expected to be given to the lion. The explanation that calmed all real or pretended fears was soon obtained; for it appeared that Landseer was no more prepared than his company for the novel question of the straightforward henchman. A lion had died suddenly at his residence in the Zoölogical Gardens, Regent's Park, — a lion well known to Sir Edwin, and an often-favored model of his. It was evening when this event took place; and the secretary had the dead beast put into a cart, and driven forthwith to No. 1, St. John's Wood Road, where the party was assembled, as a present likely to be acceptable to the host. As lions do not die daily in this country, the present was a handsome one, well worthy of the Society and the receiver. It was from this model that the picture "Nero" was painted, as we believe; and it is further said that the lion of that name left his skin as a legacy to the British Museum; at any rate, that, being duly stuffed with straw, his hide astonished the lieges, and received a due share of popular admiration, while he stood glaring in a glass case in one of the upper galleries of the vast establishment in Bloomsbury.

Sir Edwin's lion-pictures were by no means numerous. "A Lion disturbed at his Repast," (1821) before alluded to, was the first of the number, and accompanied by "A Lion enjoying his Repast." The next lion-picture to be exhibited was that to which we referred above, "Van Amburgh and his Lions" (1839); the other painting, derived from the same materials, appeared in 1847. The lions of Trafalgar Square were the last of their kind which we owe to Sir Edwin. Our readers will remember how tardy was the appearance of these, — how long Nelson's monument remained unfinished. Besides the above, Landseer painted a picture which has not been exhibited, styled "The Lion's Den." This was engraved by John Landseer.

"The Lion-Dog of Malta, the Last of his Tribe," was exhibited at the Royal Academy in 1840, and shows the white flossy little creature, with a hawk's-bell at his neck, lying on a table, close to the head of a huge Newfoundland dog, on whose nose the smaller dog has placed a

puny, long-fringed paw. The latter looks with glittering ferret's eyes through its overhanging mane. The enormous head of the larger dog is bigger than the whole carcass of the little one; and his eyes have the trick of a deep, earnest expression, which none caught so well as Sir Edwin Landseer. On the front of the group — for the little dog lies on a table, and rests his muzzle there — are several instruments for drawing, — a porte-crayon, brushes, pencils, a stump, and a quill pen; before these lies a piece of bread, to be used for rubbing out. A mouse has stolen into light, and hastily nibbles at the bread.

Many stories have been told of Landseer's *bonhomie*, and of his genial ways when in general company; but probably the best of these narratives was that Leslie related in reference to a dinner-party, at which the two old friends met in Sir Francis Chantrey's house. This meeting took place in one of the later years of the life of Sir Francis, some time before the death of the sculptor in 1841. This story is best related in Leslie's words, and as follows, from the autobiography of that artist: "Edwin Landseer, the best of mimics, gave a capital specimen of Chantrey's manner, and at Chantrey's own table. Dining at his house with a large party, after the cloth was removed from the beautifully polished table, — Chantrey's furniture was all beautiful, — Landseer's attention was called by him to the reflections, in the table, of the company, furniture, lamps, &c. 'Come and sit in my place, and study perspective,' said our host, and went himself to the fire. As soon as Landseer was seated in Chantrey's chair, he turned round, and, imitating his voice and manner, said to him, 'Come, young man, you think yourself ornamental; now make yourself useful, and ring the bell.' Chantrey did as he was desired; the butler appeared, and was perfectly bewildered at hearing his master's voice, from the head of the table, order some claret, while he saw him standing before the fire."

The "Roebuck and Rough Hounds," a picture of 1840, represented a broken hillside, where a young deer seems to have fallen from the greater height of one of its ledges to a lower table of rock, where the dogs have found it, and now lie waiting to guard the spoil until the huntsmen come. There are four dogs; one behind the prone head of the prey has the vantage-ground for watching, and looks out with great, globe-like, listening eyes. Lower down is a rough deer-hound, lapping blood as it flows from the wound in the neck of the dead buck. In front and at the foot are the heads and shoulders of the other dogs, one with a placid expression, the other expectant of a coming step. Another picture of this year was the famous "Laying down the Law," "*La jument domptée*" of the French admirers of that masterpiece. The picture belongs to the Duke of Devonshire, and is too well known to need description here: suffice it that, in our opinion, it shows one of the best of Landseer's designs of that class in which he had a pre-eminent place, by investing animals with human expressions and feelings; it is to be looked on less as an animal-picture proper than as a representation of human passions in animal forms. We must fain accept this non-natural characteristic.

this artistic heresy: otherwise the delightful work is nought. Notwithstanding all possible objections, it is never less than charming, a fascinating piece of genial satire, one of those works which override all logical principles by means of their innate strength. In 1841 Sir Edwin did not contribute to the Academy.

"Otters and Salmon," one of the pictures of 1842, shows the fruit of one of those visits to the Highlands, which, since the tour was made with Leslie, had become of annual occurrence with Landseer. The picture, which has been finely engraved by Mr. Gibbon, exhibits a huge silver salmon lying dead on its flank, and a long-bodied, long-waisted, brown beast of an otter, cringing stealthily at the side of the fish, showing his teeth as he does so, and turns half round, snarling in the fashion of his kind. 1843 showed the painter at work on the fresco for the garden-house at Buckingham Palace, — "The Defeat of Comus," of which the sketch in oil was given to the nation by Mr. Jacob Bell. But to return to the otter. This proved the artist at work on a novel theme, one which he made his own by means of the picture which was soon to follow, the well-known "Otter Speared" of 1844. So various had been the painter's studies in sporting subjects, — including wild cattle, dogs of all kinds, horses of all sorts, fish, deer, ptarmigan, swans, rats, ducks, eagles, hawks, falcons, otters, to say nothing of lions and huntsmen of all English sorts, — that people naturally fancied Sir Edwin was a keen sportsman. Nevertheless such was by no means the case; in truth, he often carried the gun as an introduction to the sketch-book.

This is proved by the story we obtain from a painter friend, who, sketching in the Highlands, fell in with an old forest-keeper of Glencoe, one Ewen Cameron, who for more than four and twenty years had accompanied Landseer when out with the sketch-book and the gun. He had been with him from his first shooting excursion, and described the knight as but a poor shot at first going off; but, what is very uncommon, one who improved very much as he grew older. He was, nevertheless, often laughed at. "But one day Sir Edwin had the laugh at all the party; for, knowing that he was not the best of shots, they had deliberately posted him where the herd was not expected; where," as the old forester said, "it so happened that the greater number of the stags went his way, and he just made by far the biggest bag of the party;" in fact, "we found him surrounded with dead stags lying all about." On another occasion the gillies were astonished, just as a magnificent shot came in the way, to have Sir Edwin's gun thrust into their hands, with "Here, take, take this," hastily ejaculated, while the sketch-book was pulled out for shot of a different fashion. The gillies were often much disgusted by being led about the moors, walking, with more sketching than shooting; and these men grumbled to each other dreadfully in their own tongue. "But," said Ewen, "Sir Edwin must have had some Gaelic in him; for he was *that angry* for the rest of the day, it made them very careful of speaking Gaelic in his hearing after." "The last time he was here," repeated the forester, referring to but a few years ago, "I could not but observe to him,

'Sir Edwin, ye're becoming like the ptarmigan,'" alluding to that bird's turning white as the winter approaches.

Another picture of the year 1842 was the pathetic "Highland Shepherd's Home," which is very popular. This was at the Academy; but a not inferior picture, painted also in the Highlands, is, "Be it ever so humble, there's no Place like Home," which was at the British Institution in that year, and is now comprised in the Sheepshanks Gift at South Kensington. It was bought by Mr. Sheepshanks from Landseer. A spaniel cowers at the entrance of his home, and seems to be in a glad quiver of recognition of the shelter afforded by the place. He looks up with a whimper, and gleefully wags his tail; for the beast has been astray and a vagrant, wilfully, it would seem, from his home. In the foreground of this picture occurs one of those little points of by-play, such as so often occur in Landseer's designs. Here a snail, who does not quit his home, but rather carries it as a burthen on his back, is travelling slowly and noiselessly towards the water-dish of his soft-eyed neighbor, the whimpering spaniel.

CHAPTER VI.

"EOS," 1842.

IN 1842 there appeared likewise, but at the Academy, the most dexterously painted "Pair of Brazilian Monkeys, the Property of the Queen;" the dashing form of "Breeze," a retriever, a picture which has been very cleverly engraved by Mr. C. G. Lewis; and the ever-beautiful figure of "Eos," that model of grace, a greyhound belonging to Prince Albert, which Mr. T. Landseer has engraved faultlessly. In this picture Sir Edwin must have been perfectly happy; for the grace, fulness of refinement, the high feeling for beauty, and at the same time that very defect of the animal which arose from the excess of education, over-civilization, so to say, were here, one and all; and he painted them perfectly. The very defect of his art suited the truth of the subject here; and accordingly "Eos" in the engraving, for we never saw the picture, seems to us the finest example of the finest strain of Landseer's art. "The Sanctuary" was another picture of this year, and evidently akin in its inspiration to those which showed Landseer at work in snow and ice, quite new subjects for his painting, and hardly ever tried by an artist of his standing. The latter are the admirable "Coming Events cast their Shadows before them," a picture of 1845; and "Night" and "Morning," the noble designs of 1853. 1864 saw another boreal subject produced; being the over-mournful, somewhat too shocking "Man proposes, God disposes," which we shall describe presently. "The Sanctuary" illustrated the refuge of a long-hunted stag on an island, or on the coast of Loch Maree; the swimming beast approaches the shore, and perfectly represented the pathos of the verses, —

"See, where the startled wild-fowl screaming rise,
And seek in marshalled flight those golden skies;
Yon wearied swimmer scarce can win the land:
His limbs yet falter on the watery strand.
Poor hunted hart! the painful struggle o'er,
How blest the shelter of that island shore!
There, whilst he sobs his panting heart to rest,
Nor hound nor hunter shall his lair molest."

We all remember the water dripping from the flanks of the beast, the swerving line, a little too mechanically drawn, of the flying fowl, the even color of the still sky of evening, the gleaming of the smooth water, a surface broken only by the long track of the ripples the stalwart but exhausted swimmer's shoulders had set in motion. The picture belongs to the Queen, and was one of those comprised in the International Exhibition, 1862; it was also at the Exposition Universelle, Paris, 1853; and while there attracted much less attention than it deserved from the French, who rarely fail to demand qualities in a painting which Landseer did not always succeed in furnishing. We do not think it was on account of the pathos of this picture that the jury of that prodigious gathering awarded him the great gold medal, he being the only English painter to receive it. Many Englishmen desired that Mulready should obtain this distinction; and the award in Landseer's favor, he being much less of a painter *per se* than Mulready, puzzled many who expected a decision in the reverse direction.

"The Highland Shepherd's Home," engraved by Gibbon, was exhibited at the Royal Academy in 1842. The picture explains itself; but we may call attention to the look of atmosphere it has, the grouping, and the expressive actions of the dog who begs for a morsel from his master's hand.

The pictures contributed to the Academy in 1843 were not very important. The more interesting one of the two was "Horses, the Property of Mr. Wigram," three hunters in high condition, with squared tails and highly combed manes, out at grass, and admirably grouped: so says a "sporting" authority of high reputation, and considerable taste for true sports of the field, as represented in Landseer's art, and, thus far, an unexceptionable witness.

Most visitors to the Academy exhibition, whose experience enables them to recall "The Otter Speared" of 1844, a picture which appeared with the tragic "Coming Events cast their Shadows before," remember the profound impression caused by these works. The former is an "upright" picture, showing a huntsman of the otter standing to mid-leg in a stream, surrounded by a numerous pack of yelping dogs; while he, having driven his spear through the loins of the poor otter, raises that ignoble prey on high, transfixed, writhing, biting the staff of the spear in his last agonies, and helplessly contorted in the air. The dogs follow their nature, and the man follows his; the otter will probably be thrown to the hounds, and torn to pieces. There is an immense amount of diverse action and intense passion shown in the numerous dogs, who leap, yell, yelp, bark, struggle, bound, howl, and even fight each other, in their fury for the prey. The design was admirable; but the execution of the picture was a little flat, a defect which strongly affected the interest of the public in it. The color was cold, not improved by the introduction of the crude scarlet coat of the man in the centre of the work, without an effectual echo, or compensating piece of color, in any other part of the picture. The flatness of the execution made the perspective of the multitudinous group of dogs look incorrect, which was not really the case. The drawing of the dogs was perfect, worthy of Sir Edwin's skill. This picture was fairly well engraved by Mr. C. G. Lewis.

"Coming Events cast their Shadows before them," was another of the pictures of 1844. Although it has not re-appeared since its display at the Academy in this year, it is well known by means of the engraving; and therefore, the subject being as simple as it was effectively told, it will not be needful for us to describe it at length. "Shoeing," another picture of this year, was painted for Mr. Jacob Bell, and is one of those bequeathed by that stanch friend of the painter's to the nation; it is now comprised in the Bell Gift at the South Kensington Museum. The scene is a forge, with its open door and anvil, and utensils lying about the place. A bay mare, the figure being a portrait of "Old Betty," the property of Mr. Bell, stands near the anvil, while a farrier tries a new shoe on her near hind hoof; the other animals in the picture being an ass and a bloodhound, the name of which was "Laura;" these, like the figure of the man, are portraits. The painting of the mare is worthy of Landseer's peculiar skill, her skin being glossiness itself, while the likeness is so completely faithful that she stands exactly as she was accustomed to appear "at ease," and without a halter; the latter, Mr. Wornum informs us, was an appendage the creature would never tolerate.

In 1845 appeared the picture without a title, being signalized in the Academy catalogue as "141 * * *." It is now described as "The Shepherd's Prayer," and has been engraved by Mr. T. L. Atkinson.

The pictures "Peace" and "War," both of 1846, and now in the Vernon Gallery, require only the briefest mention. The scene of the former is the summit of a high chalk cliff looking over Dover Harbor, — not too faithfully painted, by the way, — with the calm blue sea, a little defective in clearness of color, the whole lying in sunlight, as Sir Edwin was accustomed to paint that effect. A cannon has been tumbled from its place, and is here topsy-turvy on the grass; in its harmless muzzle a pretty lamb is grazing; other sheep and a few goats are browsing near; close by are three bright-faced, heedless children, the shepherds of the flock, one of whom has placed grass in the cannon's mouth for the lamb. These elements complete the design of the picture, of which the idea is a little too nearly like melodrama to be acceptable to critics, but it is most welcome to less fastidious fancies. "War" is simpler still, and a design of much less challengeable quality: there has been a battle; a cottage is in ruins; lurid smoke dashes the still sunny walls with shadows; the torn roses of the porch shine in the desolation; a dying horse and his dead rider, a dragoon in steel, and sword in hand, lie near the door; a dead horse and a second dead man lie close to the others. "The Stag at Bay," belonging to the Marquis of Breadalbane, which appeared in the same year (1846), had a much more energetic, if not more terrible design, than that of "War;" it is one of the strongest of Sir Edwin's pictures; it is well known by Mr. T. Landseer's engraving. "The Drive," produced in 1847, was a very grand hunting piece, representing the shooting of deer in a pass of Glenorchy Forest; it is the property of the Queen, and has been engraved by Mr. T. Landseer. At the same exhibition some of our readers will remember to have seen

the large but not very fortunate picture styled "Portrait of Mr. Van Amburgh, as he appeared with his Animals at the London Theatres." Many years had passed since Sir Edwin had painted a "lion-picture," and his reputation was uninjured in that respect; although there were not lacking grumblers who averred that his earlier works far surpassed in artistic qualities the more attractive, more popular, and, it must be admitted, far more poetical productions of his middle life. At this date our artist had hit on the chords in popular feeling to which it would suit him best to appeal; and he did so vigorously and constantly. The chords were two, that of sad pathos, and that of gentle, semi-human satire. The pictures of 1848, to which we have now to turn, being "A Random Shot" and "Alexander and Diogenes," were respectively extremely apt illustrations of the concurrent powers of Landseer's mind at the best. Technically speaking, he had lost prodigiously by this period of his life; his works were not half so solid as when he won his spurs; but in the higher intellectual and imaginative qualities they now far surpassed their forerunners, notwithstanding occasional dashes of melodrama. "Van Amburgh," &c., was a failure throughout, and extremely injurious to the reputation of the painter. The works of the next year (1848) set this higher than ever.

In 1848 we were presented with "A Random Shot," a picture which is at once one of the most pathetic and epical of all Landseer's works. It is a snow-piece, the scene high on the mountain, whose more distant ridges rise in the mist. The snow lies smooth on the surface; and for miles, so far as the eye can penetrate the vapor, there is nothing but snow, which covers, but does not hide, the shapes of the hill-tops. A few foot-prints show that a doe has come hither to die, attracted, doubtless, by her knowledge of the existence of a pool of unfrozen water which would aid to assuage her thirst; for some careless shooter, firing into a herd of deer, had hit the doe whose fawn was with her in the group; and, mortally wounded, she came to this spot to die alone, except that the poor fawn had followed her footsteps in her desolation. There the victim fell; there the innocent little one strove, long after the mother's form was cold, to obtain milk where an unfailing source had been. The mother has fallen on her side; the long, lean limbs, that once went so swiftly, are useless now; and the last breath of her nostrils has melted the snow, so that, stained with her last blood, the water trickled downwards on the white canopy until it froze again. It is frozen now; the mother is dead, the kid is helpless. This year was one of unusual good fortune, so far as Sir Edwin's admirers were concerned; for two at least of his best pictures were exhibited, besides the beautiful "Old Cover Hack," the horse standing, with an air of being at home, at the door of a stable, with accessories in perfect keeping.

"Alexander and Diogenes," another of the pictures of 1848, is well known. The big white bull-dog Alexander pays a visit to the philosopher in his tub, personified by a dingy, meditative little beast in inferior condition of health, and of poor belongings. He appears to be a farrier's tyke, to judge by the box of nails, with its thumb-hole, and the hammer, which lie

before the tub; and he is undoubtedly a dog of abstemious habits, if we may judge by the "rope" of onions and the herbs suspended at the side of the philosopher's place of shelter, and the potatoes which lie on the flagstones before the same. The big white bully, with his "military" collar, stands before the tub, and, regarding its cynical occupant askant, knits his brows — not a dog's action, by-the-by — at once inquiringly and with hauteur. The courtiers are rather commonplace characters; two whining, with hypocritical mouths down turned, the one with upcast eyes, the other self-absorbed in meditation, and with his eyes dreamily half-closed, occupy part of the background. A greyhound, evidently of the gentler sex, whose collar is decorated with a hawk's-bell, and herself a courtier, is courted by the sneaking little spaniel with the set smile on his lips, and adulatory eyes as shallow and as lustrous as globes of glass. A contumelious spaniel of another breed is near, and, with nose upturned and scornful looks at the even more scornful and not less insincere cynic himself, who, with greater pride, tramples on the pride of Alexander. This year (1848) also produced the "Sketch of my Father," the capital portrait of John Landseer, to which we have already alluded. In the same year appeared the series of pen-and-ink sketches, styled "The Mothers, by Edwin Landseer." This publication was, we believe, the last of its kind in which our artist had any direct concern.

In 1848 took place a very memorable event in Landseer's life: he received from the "Commissioners on the Fine Arts" a commission to paint in oil three subjects connected with the chase, for the three compartments of the Peers' Refreshment Room in the Houses of Parliament at Westminster; the price was not to be more than five hundred pounds each, and absurdly inadequate. It is evident that Landseer accepted these unremunerative tasks under the influence of his patriotism, rather than in hopes to profit by such labors. However, the matter came to nothing; for after a short debate, rather a skirmish than a fight, on the occasion when this great sum of fifteen hundred pounds was proposed as the national payment to a great artist for painting three large and important pictures, the House of Commons, being piqued at the conduct and delay of the grand scheme for decorating the Palace at Westminster, struck the sum from the estimates for the works, and thus put an end to the affair; no doubt more to the artist's profit than ours.

The pictures of 1849, although comprising "The Free Church" and "The Evening Scene on the Highlands," do not present features which need detain us here. It was at this period, we believe, that Landseer made his first visit to Belgium in order to procure studies and sketches for the capital picture of the next year, one which excited its full measure of attention. The well-known "Dialogue at Waterloo" appeared in 1850, and is now comprised in the Vernon Gift; it represents the Duke of Wellington, and his daughter-in-law the Marchioness of Douro, at the scene of "the famous victory." This visit naturally attracted a great deal of attention from the Dutch and Belgian artists, who listened to strange stories of Land-

seer's mode of painting, and the, to their notions, luxurious mode of life. That he went out into the woods near the place of his sojourn, Brussels, we are told, accompanied by a man-servant, and made careful studies on millboard, was not so surprising to our neighbors as that he was reported to regale himself with champagne. It had been the artist's custom during the greater part of his life, especially during that period which has now been described, to make his studies on millboards of a generally uniform size. Great numbers of works of this kind are known to exist, and their artistic qualities are of a very high order. The forthcoming sale of his artistic remains will, it is said, bring to light a considerable portion of these millboard studies, including first thoughts for not a few of Landseer's finest designs, studies for the most famous pictures, and bold versions of thoughts which were never elaborated into pictures, or placed before the world in any form. These studies are, in the aggregate, likely to realize a considerable sum, and thus increase the amount of the handsome fortune obtained by means of a long life's labors. In 1850 Edwin Landseer was made a knight.

CHAPTER VII.

SIR EDWIN LANDSEER.

"THE MONARCH OF THE GLEN," exhibited in 1851, was the next important production of Landseer's genius. It is a wonderfully painted stag, executed with extraordinary vigor and soundness of modelling, and in these respects recalled some of the finest works of the artist. The group styled "Geneva," which appeared with this greater work, was a large painting of several asses, a bull, a mule, &c., gathered under an arch. The head of the mule struck us as being the best part of this picture, where all portions were worthy of the painter. "The Last Run of the Season" showed a fox leaving his earth; the texture of the beast's hide was rendered with all Sir Edwin's dexterity, and the head characterized the painter's peculiar craft in such subjects; but there was not enough of the "varmint" in its expression. "Titania and Bottom — Fairies attending," another picture of this year, was a very happy specimen of Sir Edwin's poetical vein of invention, and certainly one of the most agreeable pictures which illustrate Shakspeare. The imperially graceful nature of the Queen of the Fairies was admirably shown in Titania, whose figure exquisitely expresses the love-languor of her Majesty's absurd dream; she leans with a confiding caress against the most complacent Bottom, who extends his huge paw to dandle a fairy. The head of Titania is decorated with a diadem of leaves and glow-worms. Some fairies mounted on white rabbits add a wonderful quaintness to the whole. "A Highlander in a Snow-storm, holding an Eagle he has just shot," and "Lassie," were summer and winter scenes which effectively contrast each other. These concluded the pictures of 1851. 1852 gave us nothing of immediate profit; but the year after made ample amends.

What one may call the progress of ultra-facility, the decline of Sir Edwin's power of solid painting, was illustrated principally by the pictures of 1853, being the intensely dramatic pair of designs — for they were really but little more — which are now styled "The Combat," and, severally, "Night" and "Morning," the subjects being a duel of stags, and the ruin of both. The pictures were at the Academy, and later at the International Exhibition, 1862. The contrasted effects were those of (1) romantic gloom, much less than twilight, with a dim

moon, and screens of rain flying by a tumultuous lake; and (2) dawn growing rosier and more rosy as the day grows over the fields: the subject of the death-struggle, and of death. In the one picture the beasts were fighting desperately, with such intensity of action as no one but Landseer could have given, so that they are "locked horn in horn in fight," as Mr. Robert Browning said of a very different subject. The second picture shows the combatants still locked together by their horns: indeed, it was that which decided their fate; they are both dead on the hill-side. The day has come: the gusty night winds are hushed, and the lake has become a mirror again; growing light reveals the outlines of the hills; the gray mist creeps on the strand; and the ignoble bird of prey wheels slowly in the air above the dead, and the fox has come from his lair in the rotting fern: the royal dead are carrion, and the prey of these creatures. There is a moral in the matter here so forcibly depicted; on that we need not enlarge. The pictures belong to Viscount Hardinge, and have been admirably engraved by Mr. T. Landseer, to whom not a little is due on their account; for it is certain that the magnificent design lost but little in translation, and that, as a picture proper, Sir Edwin's work was not pre-eminent among the efforts of his life. "The Children of the Mist," a group of deer on a cloud-laden moor, was exhibited with the more powerful pictures we have just described.

Whatever may be the defects of the Royal Academy as a society, — and most of these are, we trust, in the course of correction, — there can be no doubt that it has done many fine things collectively and individually. The members have often acted in a noble manner; the number of instances showing the sacrifice of cherished advantages to fellows or rivals in artistic fame is considerable; and the story has been told of many Academicians who have taken down pictures of their own from the walls of the Exhibition, in order to place the works of others in good situations. We believe it was about this time (1853), or it might have been at an earlier date, that Sir Edwin was one of the Hanging Committee for the Royal Academy Exhibition. It does not signify who was his fellow; but it is certain that he was a landscape-painter, and therefore no rival of M. Gudin, who is an animal-painter. Sir Edwin found among the pictures which had been set aside as "doubtful," — i.e., its chance of being hung was but a poor one, — a work which pleased him greatly, but which had no artist's name. Taking this remarkable work to his fellow-hanger, Sir Edwin found that both agreed as to the merits of the production, and that it ought to be hung, and well hung. The difficulty was, where to put it. At last the other hanger found that a place accorded to a painting of his would suit this one extremely well: he therefore took down his own work, and put M. Gudin's production in its stead. Thus the animal-painter found an animal-painter's work, and was the means of inducing his friend to make a considerable sacrifice in order that this production might be fairly seen. It may be asked, "Why did not Sir Edwin take down one of his own paintings, instead of allowing his companion to do so?" The answer is, that it

is possible that Sir Edwin had no pictures at the exhibition in question; or it is still more probable that M. Gudin's contribution would not fit any one of the places occupied by paintings of Landseer's. We have an impression that Sir Edwin's generous companion was W. Daniell, R.A., in which case this circumstance must have happened long before 1853; but this later date has been given to us as approximating correctly to that of the circumstance.

The year 1854 was not remarkable as one of those in which Sir Edwin's powers shone with extraordinary lustre at the Exhibition; in 1855 he gave us nothing; in 1856 he contributed the capital "Saved!"—a fine picture, good enough to have made the reputation of another artist—to the Royal Academy. In 1857 we had the grandest single figure, a stag, which came from his hands; being "Scene in Brae-mar—Highland Deer, &c.," a magnificent stag, standing in the mist, but not concealed in any degree by the vapor, and on the brow of a hill, bellowing out defiance to the hunter or to other males of his own kind; a group of does are about him; a rabbit appears on the grass. The figure of the stag is superbly drawn, and his action instinct with animal dignity and pride. "Rough and Ready" was another picture of this year; a portrait of a favorite mare, standing in the yard of her stable. The humor of the picture, one of those capital pieces of by-play which none introduced more happily than Landseer, was presented by the passionate emotion of a hen, who, having just laid an egg, calls all the world to witness the important fact. "Rough and Ready" turns a questioning eye on the bird, but does not seem to be very deeply moved by the happy event; indeed, she looks a little annoyed, seeming to be bored by the uproarious expression of the mother-bird. This was a good picture; but "Uncle Tom and his Wife for Sale," which accompanied it at the Academy, showed that Landseer had occupied some of his time during the years before this one in reading a now almost-forgotten American novel. "Uncle Tom" is a dog of humble breeding and sturdy constitution; he has been brought to the market for sale, and is here chained to his wife, for whom a similar fate is purposed. The best part of the picture was the tearful look of the wife at the dog of her heart. This was really a masterpiece of the kind wherein Sir Edwin so often triumphed,—the humanizing of animal expression, or rather, to be more correct, the animalization of human expression.

"The Maid and the Magpie," given by Mr. Bell to the nation, and now in the South Kensington Museum with so many better pictures by the painter, is, however, by no means unworthy of Landseer. The scene is a shed, where a pretty Belgian girl, with a gay red cap on her head, has come on a milking errand. The cow is willing, and turns with affectionate docility to her friend; but the girl, whose expression is one of the happiest efforts of the painter, is more ardently occupied in listening to the words of the youth, her lover, who, leaning against a post, sighing and longing, speaks to her. Thus far she neglects her immediate duties. She is supposed to get into further trouble, because, having placed a silver spoon in one of the wooden shoes which stand at her side, she does not observe how a

malicious magpie pilfers the treasure, which, being missed, causes her to suffer grievous woes. The story belongs to that of Rossini's "La Gazza Ladra," with an older source, as Mr. Wornum says, in the French *Causes Célèbres*. A calf and some goats in this painting were Landseerian: one cannot have a better word.

The most remarkable work which Landseer had for some years before this exhibited was the immense cartoon styled "Deer-Stalking." It is in colored chalk, black, red, and white, used in a manner analogous to that which Mulready employed for his famous studies from "the life," and represents a herd of deer grazing, while hunters have stolen down on them from the upper heights of the mountains, and prepare to fire from behind some rocks. A royal stag browses unsuspiciously; but two does have detected the intruders, and, looking up with startled air and erected ears, are about to take to their heels. The imitation of the hides of the deer by chalks was quite equal to that which the artist effected by means of pigments. In the same year we found at the British Institution, to which gathering Sir Edwin had not then contributed for a considerable period, the admirably humorous and characteristic "Twa Dogs," an excellent illustration of Burns's poem with the same name. The gentlemanly dog, "they ca'd him Cæsar," has all the marks of his education about him; not only in "his lockit, letter'd, braw brass collar," but in the gravity and clear-eyed dignity of his face, which is wonderfully represented. The other dog, "that gash and faithful tyke," is evidently for rougher service; and, if not so much to be admired, is, perhaps, more to be liked. There is not the slightest doubt that

> "His honest, sonsie, braws'nt face
> Ay got him friends in ilka place."

In the same exhibition appeared the portrait of Sir Walter Scott to which we have referred before, styled "Extract from a Journal whilst at Abbotsford." The poet sits laughing at the gambols of his dogs. Maida, the old deerhound, who is famous in his master's verses, is looking with "inane benevolence," the humor of which is exquisite, on a little puppy on the floor; the little dog nibbles his senior's tail. At their side is a letter directed to Sir Walter In this, as the catalogue lets us infer, a proof of one of the Waverley Novels had been contained. By means of this, Landseer became convinced that the authorship of those novels, then a secret, was really, as many suspected, due to his host, Sir Walter Scott. This was, relatively, not a good picture. As a sketch of canine character, and a dexterous piece of painting, it had, of course, great merits; but the story was incomprehensible without the aid of the catalogue. In this respect it was less explicable at sight than "The Maid and the Magpie;" for the latter might be taken for no more than it really was, a picture of lovers gossiping, and the incident of the magpie and the spoon ignored altogether.

"Doubtful Crumbs," a picture at the Academy in 1859, was hardly equal to its origin:

a mastiff lolls at the door of his kennel, and a smaller dog looks anxiously for permission to pick up some scraps. Another picture, with a title in Highland jargon, displayed how a hunted stag escaped two dogs who were hard on his heels, by taking to the water. One of the dogs is sorely hurt, even to death; the other is about to leave the stag to himself. It was a fine and vigorously designed picture, not less slight than of late from the painter. "The Prize Calf" showed, with a slight touch of humor, a frightened girl leading a calf through a mountain pass. "A Kind Star" illustrated a Highland superstition, but in such a manner as proved that the designer's mind was not in its usual fine tone when this work was conceived. The superstition is that hinds are under the protection of beneficent stars. A hind lies dying on the banks of a lake. So far nothing could be said; but the introduction of a spirit, with a star in its hair, to bend over the poor beast, was of quite another order of invention. The production of this idea was the first decided sign of decay in the powers of our artist. Those who owed him so much delight for so many years past stood aghast before it. Some of these tried to ascribe its exhibition, and even its production, to obedience to some unfrequent impulse,—deference to some inferior mind, subservience to some vulgar taste. However this might be, there, unfortunately, it was.

The next year put Sir Edwin before us as strong as before, and gave what is probably the strongest of all his pictures, the immortal "Flood in the Highlands," as to which we cannot do better than borrow from "The Athenæum" of the day the following description: "By right of seniority let Sir Edwin come first. His subject is a flood in the Highlands, one of those catastrophes to which villages situated in gorges of a mountain country are exposed by the sudden melting of snow on the hills, or heavy falls of rain, which, swelling the little rivulets, often overwhelm a valley-hamlet at a sweep. The great flood, rushing from the hill-side, rages through the street; up to the very thresholds of the houses it pours along, a torrent irregular and resistless. Behind the village a range of low hillocks bear a few scanty trees, in the boughs of which some blackbirds have taken refuge, telling the wide extent of the inundation. The water has drowned the adjacent country, bearing along with it multitudes of farming implements, and the *débris* of the swept district. The inhabitants have taken refuge on the roofs of their cottages. Upon one, in the mid-distance, are men urgently endeavoring to save a team, which, borne onwards by the torrent, struggles relentlessly against its force, and, mad with fear, nigh baffles the efforts of the rescuers, straining to the utmost a rope held by them, whose entire strength fails to check the terrified animals that have already been swept past the place of safety, and come driving full on to another cottage, nearer the front of the picture; an exhausted ox has reached this, and now, breathless, with bloody nostrils, and eyes possessed with the madness of fear, strives in vain to save itself. The dumb agony of this beast is fearful; being nigh spent with the violence of the flood which sweeps over its flanks, the fore-feet wrestle fruitlessly, and the animal will soon be borne away to destruction.

The principal group, in which the chief interest of the picture concentrates, is placed on the roof of the nearest cottage. The people have saved themselves, but little else, so sudden was the coming of the flood. Right in the front sits a woman with a cradle beside her, of which the clothes are tossed aside, and the infant who occupies it lies in her lap; round her neck the child clings, ignorant, but yet alarmed. The woman's action tells the horror and fear predominating in her soul. Fear for herself and fear for the infant relax even her grasp on its body, letting it rest almost wholly on her knees (the hands, however, instinctively making a guard), which terror has drawn up towards her; while, with forth-thrust neck and head, she glares at the approaching torrent out of large, rounded, and dilated eyes, that have no glance for the infant now, but see in the struggling beast a presage of death for both. Her jaw is set back, paralyzed with dread; her mouth is open, the lips are retracted and hard; the eyebrows are up and yet compressed, the cheek pallid and rigid with lines of fear; her hair is dishevelled, and her dress is disarranged. In short, this figure is a perfect study of expression, the success of which does honor to the artist. He has done well to show her momentary indifference to the child; for this is a new point of character, beyond question just and natural, which alone would remove the picture from the conventional order of works of art.

"Behind this group sits an aged man, half imbecile, and scarcely recognizing the danger which threatens his family; but, with his dress drawn about him, keeping steadfastly in the seat where their heedful affection has placed him. Beyond squats a boy, wrapped in a plaid wet from the flood, and caressing a dog he has rescued from the water, and now holds it, shivering, in his bosom. On a ladder raised against the side of the house, by which the people have ascended to the roof, are perched some poultry, fussily alarmed at the distress about them; a hen — as is the wont of such creatures when terrified — has laid an egg, which, falling on a step below her perch, much astonishes a cat that has established herself there, and now rises to examine the phenomenon. Here is a point some hypercritical people will get hold of. The egg is broken by the fall, the shell being hard and set. No egg is otherwise than soft at this moment of exclusion, these critics will say. Let us leave them their discovery, and proceed to point out an incident of the design that marks the genius of the artist. Close under the eaves of the house, and just emerging from the water, is a poor hare, endeavoring to burrow a way into the thatch, with struggling feet, and ears laid back. The flood has brought this timorous beast into the neighborhood of man; and it is pitiful to see its frantic efforts to make a place of refuge in the very habitation of its enemies. Above, gray wreaths of rain-clouds haste along; and the whole aspect of the picture bespeaks terror and desolation. The very fault of its execution aids this appearance; for the want of appreciation of color, which is alone to be lamented, helps the motive of the theme by a certain chilly opacity. This, under another aspect, would seriously mar the credit of so marvellous a work. Sir Edwin has done his best in the picture; and the result of many years' study shows how profitably they have been employed in insuring him fresh honor."

So far the critic and the writer see no reason for changing their opinion of this masterpiece of Sir Edwin's. If it was not his finest work, it was at any rate his culminating one. He painted none which was nearly so good afterwards: indeed, even before this picture was finished, the painter, always a man of extreme nervous susceptibility, had hints of no mistakable kind that the human mind and the body which surrounded it are mortal. He was constitutionally subject to nervous depression; but these attacks had accumulated force as years went on with him, and threatened the end which came at last with all its painfulness.

We remember him during the painting of this picture, especially on the Tuesday before it was sent to the Academy: he was then putting a few last touches on the huge canvas. He looked as if about to become an old man, although his years by no means justified the fact. It was not that he had lost activity or energy, or that his form had shrunk, for he moved as firmly and swiftly as ever: indeed, he was rather demonstrative in this matter, stepping on and off the platform in his studio with needless display; and his form was stout and well filled. Nevertheless, without seeming to be overworked, he did not look robust; and he had a nervous manner, remarkable in so distinguished a man, one who was usually by no means unconscious of himself, and yet, to those he liked, full of kindness, and genial in an unusual degree. The wide green shade which, at intervals during his later years, the painter wore above his eyes, to keep the direct light from them, projected straight out from his forehead, and cast a large shadow on his rather plump but pale, somewhat livid features; and in the shadow one saw that his eyes had suffered. The gray "Tweed" suit and its sober trim, a little emphatically "quiet," as it was, marked the man; so did his stout, not fat nor robust figure, his rapid movements, and utterances that glistened with prompt remarks, sharp, concise, kindly, yet precise; marked with quick humor, but not showing the speaker to be desirous of seeking occasions for wit, and imbued throughout with a perfect frankness: these were characteristics of the man, such as he had always been, and was; with distressing intervals of depression, such as he remained until long after. Even in 1867 there was little outward change, although not long after that date the attacks occurred with fewer and briefer intervals. These intervals caused the reports which flew about in the terms, "Sir Edwin is better," "much better," as some would have; and, anon, "much worse," as many said.

After the "Flood in the Highlands" had set the reputation of our subject on a basis which was apparently firmer than ever, he produced several pictures of considerable value, even judging them by the standard proper to our estimate of this great man. In 1861 we had "The Shrew Tamed," showing a riding-mistress, who, having overcome the termagant propensities of a vicious thoroughbred mare, — for, as not seldom with Sir Edwin, his picture echoed the wandering voices of the hour, and "horse-tamers" were now in vogue, — has made her lie down on straw, and triumphantly reclines her own head on her flank. As the dame, supine and smiling, rests beside the steed, while she gently and obediently caresses her

hand, the former, conscious of her victory, pats the animal's head. The horse is exquisitely faithful in the handling, — the glossy muscle-binding hide all a-shine with health and horse-hood; her powerful hoofs; her eye of fire, subdued but not depressed, and full of vigor; the strong, unmastered neck, that turns graceful in its vigor towards the slender lady resting fearlessly among the dreadful feet, as if there were no more harm in them than in her own, that peep, daintily brodequined, beneath the blue riding-robe's edge. Among the straw, and painted as only Landseer could paint lapdogs, was a saucy little beast of that kind. Besides this very telling picture, Sir Edwin contributed three large cartoons in distemper, forming a triptych of "stag subjects." In the centre was "The Fatal Duel," two mighty stags that have been fighting to the very death: here was an echo of a former picture, the noble notion again worked out. They lie in the snow on a mountain-side, the surface of which, crisped by frigid winds after a surface thaw, was given with wonderful power and truth. One stag is prostrate, wounded to the death, and dying on the ensanguined snow, while the torn and bleeding fragment of a horn attests the gallant stubbornness of his defence. Over him the conqueror, with gory flank and limbs, bellows victory to the mountain-side. This was a grand work in every respect. The wings of the triptych are styled, "Scenes in the Marquis of Breadalbane's Highland Deer Forest;" the first, stags and hinds traversing snow-covered hills; the second, a similar subject under the effect of mist. All these were marvellously drawn and designed.

CHAPTER VIII.

"MAN PROPOSES, GOD DISPOSES."

THE years 1862 and 1863 were, so far as the Exhibitions were concerned, significantly void of the fruits of Sir Edwin's art. But 1864 brought good news and good work again; and we all rejoiced over the vigor which was apparent in "Man proposes, God disposes," an Arctic incident suggested by the finding of the relics of Sir John Franklin. The scene is on the surface of a piece of rugged ice, the coast line of that remote northern land, broken by inlets of dark water. Over all is the greenish light of an Arctic noon; a purple veil of mist is drawn aside, as if a secret were displayed, and in order that we might see what had become of our long-lost countrymen. The veil gone, the rose tints of sunlight fall on the nearest and the highest points of rock-like ice, while light itself penetrates the sea-green blocks, and lurid shadows appear among the masses that strew the shore. Right across the front of the picture lies a spar of wood, the mast of a boat, covered with brine as hard as a stone, and with a hoary hanging fringe of icicles. A rag of tarpaulin, that may at one time have been the roof of a sort of hut formed amongst the angular blocks, lies over this spar. Beneath this spar are a few planks, bleached in the long frost; and from below them peer a few bones, — the rib-bones of a man; above these lies a coat of navy-blue. A huge white bear, her head on high, holds between cruel jaws a whitened bone. At the other side of the picture, and at the back of the so-called hut, sprawls the formless bulk of a still larger bear, whose flattened head is laid along the ice, dragging between its jaws and from beneath the spar the ragged length of a piece of bunting, part of a Union Jack. With this painful picture we received the charming piece of manual dexterity at its highest, and the keenest feeling for animal character, in "A Piper and a Pair of Nutcrackers," a bullfinch perched on a bough, just above the seat of a pair of squirrels.

At the Exhibition at the British Institution for this year (1864), we had "Well-bred Sitters, that never say they are bored," a large painting of dogs, produced with all Sir Edwin's unchallengeable dexterity of touch, although, it may be, not showing all his soundness of drawing, or that finish in which, of yore, he delighted. An enormous black dog sits, as if before

an artist, a model of dignity and self-possession; in his mouth he holds a badger-hair brush, such as painters style a "softener." By his side, another, a fawn-colored dog, is placed with great elegance and composure. In the forground are several dead doves, a pheasant, a purple velvet cigar-case, the color of which serves as a chromatic echo to that of the pheasant's neck. This was a dashing and vigorous picture, showing all we were accustomed to find in Sir Edwin's later works.

The most interesting, if not the best, picture of 1865 by Landseer was his own portrait, styled "The Connoisseurs;" an admirably humorous piece, comprising portraits of two dogs, who look appreciatively over his shoulder while he makes a drawing. "The flesh-painting is too white as well as pinky to be true to nature, opaque and rather coarse; but the dogs who look over his shoulder at the sketch he is making supply the title to the picture. Canine meditation, and the results on a dog's face of critical habits, were never even thought of before, much less ever painted as they are here. The dog on our right will not, it seems, give a hasty verdict in favor of his master's work; that on our left will, like other critics, follow his neighbor. If any thing could justify a man's wish to be a dog, it would be that Sir Edwin might paint him. What a gentle dog is he on our right!" "Déjeuner à la Fourchette," a donkey feeding, a boy near, was not a fortunate picture. "Adversity" and "Prosperity" had contrasted subjects in the life of a horse. "In the latter we had a superbly elegant bay horse; his hide has an inner glow such as would delight Titian to paint it; he sniffs the air gladly, and looks from on high far off; his limbs are perfectly formed, and his body is a model for a Greek sculptor; and, although too small in proportion for the body, his head is elegant. By his side is a dandy groom, the least satisfactory part of the picture. 'Adversity' gives the other side of the same medal. A cab-horse in a low inn-yard sniffs wearily a mass of corn that is locked up; the shabby collar of servitude is about his neck, and, worse than all, has rubbed to bleeding some of that golden bay skin, which, a little too perfectly it may be remains to the poor beast of all his beauty, pride, and delight in life; he sniffs in vain, almost afraid to go too near the locked food, and feebly, apologetically, paws the stones with worn hoofs. The artist never told a tale better than by these pictures, and probably never painted a horse's hide better than that of the youthful model."

The next year (1866) produced the unfortunate "Lady Godiva's Prayer;" the finely painted white "Mare and Foal," lying on the grass by the side of an Indian tent; "Odds and Ends, a Trophy for a Hall," a collection of bucks' heads, hunting-weapons, &c., grouped with three living dogs, an unlucky grouping. There was likewise a large cartoon, recalling the triptych we have just now described, and showing a stag rushing at full speed, and followed hard on its heels by a great hound, both being astonishingly full of energy and action. In this year Sir Edwin made his first appearance as a sculptor with the most vigorous "Stag at Bay," the fruit of practice of which the then long-delayed lions for Trafalgar Square were

expected to have the benefit. "Wild Cattle at Chillingham Park, Northumberland," one of the pictures of 1867, gave a fine painting of a magnificent bull, companied by a cow and a calf, standing among heather and rocks. This and a companion picture, "Deer in Chillingham Park," were destined for the decoration of a chamber at Chillingham Castle, the seat of the Earl of Tankerville.

In January of this year the lions were placed in Trafalgar Square: they had been commissioned from Sir Edwin Landseer so long before as 1859. The pictures of 1868 do not call for particular mention. On the other hand, there was one in the Academy in 1869 which recalled to our minds all the artist's power, and all our gratitude for its exercise. This was the last of his pictures we propose to describe. It was entitled "The Swannery invaded by Sea-Eagles," and came a great deal nearer to Snyders's manner of painting than any Landseer had produced for many years; indeed, since youth had ceased with him he rarely worked with so much solidity, so much firmness, and with such perfected skill, as in that which we are fain to reckon his last noble picture. It shows a group of swans' nests near the mouth of a mountain river. "From the hills that overlook the ocean, the fierce brown birds have descended on the white brood, and attacked them with beaks and claws. One has a big wader by the throat, and just below the bill that vainly bites his thigh, while with a yellow dreadful claw he tears the downy breast of the victim, so that the red blood streams over it, dashing the plumage of snow to the black foot-webs themselves, which vainly quiver on the ground. Yet the swan fights well, and delivers smashing blows with his wings at his tyrant. The effect of this mode of defiance is seen on the body of another eagle, which, with the ravenous yelp of his kind, returns to the attack on a second swan, and will certainly get the best of it. Already dead between her still fighting fellows, a third swan lies prone, with a gray cygnet beside her. In the air above the nest, other swans flutter away, but in vain; for other eagles are there also to destroy the last of those who foolishly built near the eyries of the robbers." The design of the picture may be thus explained; but it would be hard to illustrate the painting of the plumage, or the largeness of the style which pervades this, one of the best painted of Sir Edwin's works.

With this noble painting Sir Edwin's artistic biography, his *autobiography*, may well be closed. His later contributions added nothing to our knowledge of his skill; nor were they calculated to illustrate his genius more fortunately than the finer works which have been enumerated and described.

With this our subject is exhausted. Further, as to the honors which have been won by Sir Edwin Landseer, and to enumerate them at once: he was knighted in 1850, and received the large gold medal from the authorities of the Paris Universal Exhibition of 1853, being the only English artist who was so distinguished. Sir Edwin declined the presidency of the

Royal Academy, when the death of Sir Charles Eastlake, and the modesty of Mr. Maclise, — who would not receive an honor he merited, — induced most of the well-wishers to the Academical body, and the artistic profession in general, to beg Landseer's acceptance of the dignity. When Eastlake was elected, on the death of Shee, Edwin Landseer had one vote given in favor of his appointment as president of the Royal Academy; Mr. George Jones obtained two votes, Eastlake twenty-six.

The closing years of Sir Edwin's long, otherwise not unhappy, and generally laborious life were darkened in the manner we have already indicated rather than described. He died on the morning of the 1st of October, 1873, and was buried in St. Paul's, with full honors, on the 11th of the same month.